The Vīṇāśikhatantra

Teun Goudriaan

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A Śaiva Tantra of the Left Current

EDITED WITH AN INTRODUCTION AND
A TRANSLATION BY
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PREFACE

The present edition of a hitherto almost completely unknown early Tantra has been prepared for the press after a period of hesitation. Editing a text for which only one primary manuscript source is extant (and often incorrect at that) implies that many uncertainties and many readings which are almost certainly faulty remain, so that the reader who is accustomed to smooth and grammatically correct Sanskrit poetry will be frequently annoyed and irritated. The discovery of a second manuscript which turned out to be only a recent copy of the first did not alter this situation. But the need for a better knowledge of the literature of the Tantras from critical editions in our view overrides such scruples. Even if later workers in the field will be able (perhaps, we hope, with the backing of more manuscript material) to greatly improve upon the present edition, translation and interpretation of the text, a modest step towards the accessibility of the early Śaiva Tantras of the "Northern" variety should now be made on the base of the data known to us.

The reader should not expect in this book exalted utterances from mystical heights nor deep insights into spiritual truths. Although the Vīṇāśikha Tantra sometimes comes to speak on yoga, its main concern is with the practical application of mantras and its results in daily life, in accordance with the traditions of the "Left Current" to which it belongs. This situation may be less interesting to some people, but the mantra technique was of importance for many practitioners and their clients who cherished ordinary human values and desires.

I am very much indebted to the two colleagues who kindly procured for me the microfilms of the manuscripts of the Tantra: Dr. Karel van Kooy (MS A) and Dr. Alexis Sanderson (MS B). Without their cooperation the preparation of this book would have been impossible. With gratitude I mention the financial assistance given by the Netherlands Organization for the Advancement of Pure Research (ZWO).

Also the services of the Staatsbibliothek Preussischer Kulturbesitz in Berlin (BRD) in searching for new manuscripts deserve to be mentioned, as well as the friendly advice given by Dr. Jan Schoterman on the subject of the Prastāra in vss. 51f. of the Tantra.

T. Goudriaan

PART I
INTRODUCTION

1. No scholar who has tried to penetrate into the Āgamic and Tantric literature of Śaivism and Śāktism will deny that this literature (or, if one prefers, these literatures) has (have) been insufficiently studied. Good editions exist as yet only for a small minority of the texts; good translations are almost non-existent. Although for Śākta Tantrism the situation is far from satisfying, one can say that many texts are at least accessible in edited form, however poor the editions may be from the philological standpoint. For Śaivism, the situation is partly better, partly worse. Of the Śaiva Āgama literature of South India, a few texts have been critically edited from the Institut Français d'Indologie at Pondicherri; of a few others, the contents have been summarized.[1] Also the texts revered as Āgamaśāstra by the Śaivas of Kashmir : the Svacchanda, Mālinīvijaya and Netra Tantras are available in editions from Kashmir.[2] This does of course not mean that the doctrines and rituals imparted in these sources have been interpreted and analyzed to satisfaction. The other Śaiva Tantras of the North, however, if not lost forever, have only been preserved in rare or unique Napalese manuscripts; they have as yet been scarcely studied at all. They do not constitute a coherent body of texts but they differ in outlook and contents from the Śaiva Āgama of Kashmir and the South.

A preliminary study of some of these manuscripts was undertaken by Prabodh Chandra Bagchi who published some

1. See the articles by Hélène Brunner-Lachaux : *Analyse du Kiraṇāgama*, in Journal Asiatique (JA), vol. 253, 1965, p. 309-328; *Analyse du Suprabhedāgama*, in : JA, vol. 255, 1967, p. 31-60.

2. The *Kashmir Series of Texts and Studies*, Srinagar-Bombay. The Netra Tantra has been summarized and analyzed by Madame Brunner : *Un Tantra du Nord : le Netra Tantra*, in : *Bulletin de l'Ecole Française de l'Extrême-Orient* (BEFEO), vol. 61, 1974, p. 125-197.

of his findings in 1939.[3] After that book, nothing more was done on these interesting but difficult texts partly because the material was difficult to find. This situation has changed since the Nepalese manuscripts have been microfilmed for the German-Nepal Manuscripts Preservation Project.[4]

The text edited for the first time in the following pages, the Vīṇāśikha Tantra (VŚT), likewise belongs to this group of early Śaivatantras from the North of the Indian subcontinent. Its title is known to the Āgamic tradition : the Vīṇāśikhottara is mentioned as an Upāgama to the Yogaja Āgama[5], while the Vīṇākhya together with other texts occurs in the same function in a list of the Ajitāgama (Kriyāpāda 1,62). Besides, Vīṇākhya occupies a place (as No. 45) in the lists of sixty-four Tantras found in the Nityāṣoḍaśikārṇava (1,13f.) and in the Kulacūḍāmaṇi Tantra (1,4f.), and occurs also (as No. 58) in Jayaratha's list of Tantras given by him in his commentary on Abhinavagupta's Tantrāloka, 1, 18 (he quotes from the Śrīkaṇṭhī). In the latter case the title is Vīṇā; a Vīṇāmaṇi features there as No. 59. These mutually differing titles seem to be all that can be gathered from the preserved Indian tradition itself. The preserved text of the VŚT has not been studied by P.C. Bagchi, at least he makes no mention of it in his book. Its existence seems to have remained unnoticed until a manuscript (our MS A) was found and microfilmed on my behalf in 1974 by Dr. K.R. van Kooy in the National Archives of Nepal.[6] Only one recent copy of this very MS has since come to light (MS B) and after some

3. P. Ch. Bagchi, *Studies in the Tantras*, Vol. I, Calcutta 1939 (Vol. II never appeared), especially on pp. 1-26 and 93-114.—A preliminary survey of the sources known to exist at present can be found in T. Goudriaan/S. Gupta, *Hindu Tantric Literature*, Wiesbaden 1981.

4. The microfilmed copies are stored up in the Staatsbibliothek Preussischer Kulturbesitz in West Berlin. The author is indebted to the friendly cooperation of the Staatsbibliothek in looking for manuscripts of the Vīṇāśikhatantra.

5. See the "Table des Āgama et des Upāgama" in N. R. Bhatt's edition of the Rauravāgama, Vol. I, Pondichéry 1961, facing p. XIX. The source of this information has not been clearly indicated.

6. MS 1-1076/Śaivatantra 171 of the National Archives of Nepal at Kathmandu. The microfilming was financed by the Instituut voor Oosterse Talen at Utrecht.

hesitation I decided to prepare an edition of this very interesting text from this scanty material. The VŚT is the first and will perhaps remain the only text known to us which specializes on the worship of Śiva's manifestation as Tumburu (see section 8, below, on p. 30).

2. *The manuscripts.* MS A is written on palm leaf. The letters are small in size and written with thin ink. For the string which kept the leaves together, a hole has been spared out at about one third of the total length, reckoned from the left. This seems to be in accordance with the usage in the oldest palm leaf manuscripts.[7] The leaves measure about 41 cm. in length by about 7½ cm. in width. The measurements of the written surface are about 36½ by 4½cm. Each side of the leaves (except the recto of fol. 1) is occupied by seven lines of text; a line contains an average of about 75 *akṣaras*. The MS is undated. There is only a short colophon at the end : *Vīṇāśikhā sārdha-śatatrayaṃ Yāmalatantraṃ samāptam.* This colophon cannot be original. The real number of ślokas in the MS is 396 (there is one Sragdharā, vs. 110; incomplete); a few formulas in prose are found at the end as Appendices. These also must have been added afterwards by a thoughtful scribe who was an adept of the school. Each śloka is usually marked by a double *daṇḍa* at the end in the MS; each half-śloka by a single *daṇḍa.* Stanza 138 contains six quarters (*pādas*), but 375 is only a half-śloka closed by a double daṇḍa. The system of the MS was followed in the edition for these cases. This was not done in 199ab, where the MS also puts a double daṇḍa at the end of a half-śloka. The MS thereafter continues marking ślokas beginning with 199cd up to 236cd which is again a half-śloka closed by a double daṇḍa. Although there is some system in the daṇḍa division of the MS (199cd introduces a new subject), it was not followed in the edited text where the numbering was simply continued by ślokas for the sake of convenience.

It is possible that the last part of the text beginning with vs. 323 is a later addition. Devī there poses another question after her husband brought his exposition to a clear

7. See L. Sander, *Paläographisches zu den Sanskrithandschriften der Berliner Turfansammlung*, Wiesbaden 1968 (Verzeichnis der Orientalischen Handschriften in Deutschland, Supplementband 8), p. 26.

end in the preceding stanzas. It should be remarked that the characterization as a Yāmalatantra claimed for the VŚT in the colophon is not warranted by the contents : the Śiva-Śakti symbolism which seems to be characteristic for the Yāmala group of early Tantras is not prominent here.

MS A has been written in a North-eastern kind of script which D.C. Sircar, an expert authority, characterizes as Gauḍī or Gauḍīya. I am inclined to date it in the second half of the twelfth or in the thirteenth century. There is a rather close affinity to the script of the plates issued by the Ganga ruler Anaṅgabhīma III in Śaka 1151 and 1152 (1230 A.D.) found near Cuttack (edited by D.C. Sircar in Epigraphia Indica vol. 28, 1950, pp. 235f.) and to some Pāla inscriptions, especially a "Gayā inscription mentioning Govindapāla, Vikrama 1232" (1175-76 A.D.; also edited by D.C. Sircar in Epigraphia Indica, vol. 35, 1963, pp. 225f.). A striking feature of our MS is that the clusters *rṇṇa* and *rtha* are symbolized by lowering the signs for *ṇṇa* and *tha* along the vertical stroke without any sign for *r* being added. The same feature recurs intermittently in the two inscriptions mentioned above. In our MS, the *dha* is already provided with a stroke towards the upper left, while the *sa* alternately possesses or lacks the stroke at the lower left which serves to distinguish it from the *ma*.

Our second source, provided with the siglum B in our critical notes, is a recent copy in Devanāgarī prepared in the year Vikrama 1982 (1925-26 A.D.) at Kathmandu by a scribe called Bhojarāja, on the instruction of Pandit Hemarāja, the *rājaguru* of Nepal (for the elaborate colophon, see the critical note at the end of the text). The colophon also intimates that the copy was made from an old palm leaf manuscript (*prācīnatāḍapatrapustakam avalambya*). As was already observed by Dr. Alexis Sanderson, due to whose kind services I obtained a photocopy of this MS, it is so very similar in all respects to our MS A that we can say with almost absolute certainty that it was copied from that very MS; the more so because no other manuscript sources of the text are known at present. Several differences of reading between A and B can be explained from the peculiarities of the handwriting in A. In general, the copy is a good one which faithfully represents the version found in A.

It should even be admitted that several times (in about ten cases) the study of this copy led me to correct my original transcription of the MS A, although in many more cases the evidence of B had to be rejected. The acquisition of B was therefore well worth the trouble. Its scribe was an intelligent man, who a few times seems to have intentionally corrected a faulty reading of A. Thus, in 33b, he seems to have corrected (on second thought) the incomprehensible *yathākālāntavaiḥ* of A into *yathākālodbhavaiḥ*; in 129f. he replaced the word *koṣa*, sometimes used by A instead of *koṣṭha*, by the latter term. In 241b, *hasto* (A) was corrected into *hastau*; in 244b, *dhāyaṃte* (A) into *dhyāyate*, and so on. In our view, the pandit sometimes hit the mark with his corrections, so that these suggestions were taken over in the edited text. But on other places he missed the point, as in 227c *kālatantram* instead of *kālaṃ tatra*; 41d *aṅgāṅgena* instead of *aṅkuśena*. At other times he left an evidently faulty reading untouched, so that I saw myself compelled to introduce emendations of my own.

3. *Aspects of the scribal tradition* (*MS A*). In general, the MS does not seem to be very accurate. Of course, it also shares some idiosyncrasies with other contemporary manuscripts.

In internal sandhi, it usually writes the homorganic nasal before medial stops (*sampravakṣyāmi*, 10a; *saṅgrāme*, 17a; *tumvuru-*, passim), but there are many exceptions (*alaṃkṛtvā*, 33d and 36b; *paṃkti-*, 57a and 59a; *saṃpravakṣyāmi*, 67c). In the edited text, I used the anusvāra, except before labials. The situation is quite different in external sandhi. Here the MS shows a marked predilection for the anusvāra before initial stops and *v-*. An investigation made over the first half of the text (vss. 1-198) gave the following result :

Before gutturals : 25 cases, always anusvāra (19x *-ṃ k-*).

Before palatals : 36 cases, 16x anusvāra, 20x the homorganic nasal.

But the evidence is distorted by the frequency of the enclitic *ca* (and *caiva*) which almost always is preceded by the homorganic nasal (no doubt because the sequence *ñca* was treated as a case of internal sandhi). The detailed figures are:

-ṃ c- : 8x (2x *caiva*, in 84a, 153a; 1x *ca*, in 187b);

-*ñ c-* : 20x (15x *ca*, 2x *caiva*);
-*ṃ j-* : 8x; -*ñ j-* : O x.

If the cases of *ca*(*iva*) are left out of the picture, the figures become : -*ṃ* c- 5x; -*ñ c-* 3x; -*ṃ j-* 8x.

Before dentals : 70 cases; 35x anusvāra, 35 homorganic nasal (*n*). But here also, we have to reckon with a disturbance of the pattern caused by the extreme frequency of the enclitic *tu*. The specified figures are :

-*ṃ t-* : 14x (1x before *tu*);
-*n t-* : 31x (28x before *tu*);
-*ṃ d-* : 14x; -*n d-*: 4x;
-*ṃ dh-* : 7x; -*n dh-* : O x.

If *tu* is left out, the situation before *t-* would be : -*ṃ t-* 13x and -*n t-* 3x. We conclude that before non-enclitic words beginning with a dental the MS shows anusvāra in the great majority of cases of a word ending in a nasal (34 against 7).

Before labials (including *v*) : 51 cases; 38x anusvāra, 13x the homorganic nasal (the *m*), always before v-. Of these 13 cases, at least four occur before *vā*.

Resuming : If the enclitics *ca*, *tu* and *vā* are left out, there are in external sandhi 110 cases of anusvāra against 19 cases of homorganic nasal before initial stops and *v-* in the first half of the VŚT (MS A). The preference for -*aṃ* may even lead to a grammatically wrong form, as in 24c *iṣṭāniṣṭām* for *iṣṭāniṣṭān*; 53b. Instead of -*āṃs*, -*āns* may occur: *mānsam* 162a. When -*am* occurs at the end of half-ślokas and ślokas, the MS always writes the anusvāra. Between an odd and even pāda, the anusvāra is written also when the even pāda begins with a vowel.

After *r*, a consonant is written twice; but in a consonant cluster with -*tt-*, only one *t* is usually written (*tatva*, 21b; *patra*, 27d, etc.). *b* and *v* are indistinguishable (only the sign for *v* is found). These features have silently been adapted to traditional usage in the edited text. The *s* and *ś* are often confused (*kailāsa*, 1a; *sakṛt* for *śakṛt*, 52a; *śūkṣma*, 279c; *śrotaḥ*; 327a). Sometimes, there is confusion between *ṇ* and *n* (*satrenaiva*, 42b; *suṣumnā*, 145c and elsewhere); *n* stands for *bh* in 320a. The

avagraha is often omitted (6a, 44d, 93d etc.); there is a spurious *avagraha* in 24c. In all these cases, the correction has been accounted for in the critical notes only when this seemed desirable for reasons of clarity.

Occasional lapses include the writing of *a* instead of *ā* (96a, 203d, 358a); of *ā* instead of *a* (48a, 75d); of *o* instead of *ī* (367c); of *o* instead of *e* (207b); of *au* instead of *ai* (385b); of *a* instead of *u* (389d). Transposition of syllables occurs in 101c; *sa* and *sam* are confused in 107a and 221c (a related case is, however, protected by the metre in 160d). Confusion of words: *yogam* instead of *yāgam* (12a, 280b); *vāruṇā-* instead of *vāriṇā-* (72b); *graha* instead of *gṛha* (13a; well-known from elsewhere). Evident neglect of case endings occurs in 9a (*ṣaṣṭi* for *ṣaṣṭiḥ*), 16c (*-kāma* for *-kāmo*), 21c (*bhūya*), 43d (*dīkṣā* for *-āṃ*), 170d (*vidviṣṭā* for *-āḥ*), 268c (*-ā* for*-āṃ*), 341c (*-a* for *-aḥ*). Some of these "lapses" may have metrical reasons and therefore perhaps belong to the text; see below. Neglect of endings in the MS leads to the formation of pseudo-compounds in 4d, 94b, 137a and 251a. On the other hand, genuine compounds have been split without reason in 274c, 298b and 377ab. A dubious case is *hṛtpadme karṇṇikā-* in 245a and 377a. This has been maintained in the edited text (but cf. 352c). In all other cases, the reading of the MS has been considered to be due to failing scribal tradition and accordingly been corrected with the MS reading in a critical note.

There is a marked tendency in the MS to write the ending *-aṃ* where other endings are expected in the context. Such cases can be found in 51c, 107c, 173d, 176a, 186b, 188c, 191a, 199a, 212a, 216a, 244d, 255, 285b, 309c, 336b, 338d, 341c, 377. In all the places mentioned, emendation is the obvious thing to do. But there are more difficult instances which involve a problem of syntax. In 141d, *sādhyaṃ vyavasthitaṃ*, and in 143 and 144ab (a description of Tumburu), an emendation of the forms on *-aṃ* into nominatives would have to be made for nine times; it seemed better to leave the text as it stands and to interpret the passage as an object-construction to an unexpressed *dhyāyet* "one should meditate on". Stanza 237a seemed to be in need of a thorough emendation (*sakulañ ca* to *sa kālaś ca*). In 250c there is an adjectival form on *-ā* (*trikubjikuṭilākārā*) which

strongly suggests the Śakti as its subject; this led me to change the passage which follows: *ṣaṣṭhasvarasamanvitaṃ/śaktibinduvinirbhinnaṃ dehasthaṃ sakalātmakaṃ* into *ṣaṣṭhasvarasamanvitā/śaktir binduvinirbhinnā dehasthā sakalātmakā*, the more so because 251c begins with *asyās*; but a difficulty is that one would rather expect *-ātmikā* instead of *-ātmakā*.

No correction of the reading of the MS has been made in the following cases: 1. Stanza 11ab, *tumburusaṃyuktaṃ vīṇādhārasusaṃsthitaṃ* may well be corrupt, but possibly the words on *-aṃ* have been meant as characterizations of *tantram* in 10c; besides, the difficult form *devyā* is involved (see below). 2. In 230cd *namaskāro japasyānte svāhā home prakīrtitaṃ*, the last word may be a shortened expression for *iti prakīrtitam*. 3. In 246ab *tatpuruṣaṃ* etc., the situation is unclear. The series on *-aṃ*, obviously meant as a string of nominatives, includes *Śivaṃ* which looks awkward at first sight; but I preferred not to emend it into *-aḥ*. It might be that the string on *-aṃ* in 246ab should be connected with *-śarīraṃ* in 246c; *Śivaṃ* would then have been allowed in the cadre of an identification of the neuter subject with the male god. The concrete body would then have been considered a "neuter" (manifestation of) Śiva. This would not be without a parallel. The concluding words of Abhinavagupta's Pratyabhijñāhṛdaya, *iti śivam*, are understood by the commentator Kṣemarāja as referring to the identity of the taught doctrine with the Śiva-power: *yad etāvad uktaprakaraṇaśarīraṃ tat sarvaṃ śivaṃ Śivaprāptihetutvāt/Śivāt prasṛtatvāt, Śivasvarūpābhinnatvāc ca Śivamayam iti Śivam* (ed. Jaideva Singh, Delhi a. o. 1963, p. 102). 4. In 294-300, we find an alternation of feminine and neuter endings. The syntactical structure is unclear and the text has been left unchanged. 5. The position of 92ab is strange and unclear.

This is perhaps the best place to refer to a few other cases in which the syntactical coherence seems to have got lost in the scribal tradition. This tends to happen especially in series of epithets or other adjectives (the same holds good for the above instances on *-aṃ*). In 34f., there is a description of festive decorations; in this context, 35ab reads *phalair nānāvidhaiś caiva paritaḥ paryavasthitāḥ*; the scribe of B copied it literally; the last word has been corrected by me into *-aiḥ* to cause it to

conform with the string of instrumental endings. In 104f. (description of the goddess Jayantī) there occurs a series of nominatives on *-ā* and *-ī* where accusatives are necessary in the context (and indeed given in the parallel descriptions of Jayā, Vijayā and Aparājitā). The nominatives, also kept by B, have here been emended into accusatives[8]. Other emended passages are 111b *pūjām pravartate* (emended into *pūjā pravartate*; or is *pravartate* to be interpreted as a causative?), and some cases of nominative instead of accusative (161a, 170c, 376b). Nominatives instead of locatives were found in 207b = 215d and in 265d, and emended.

There are traces of glossation during an earlier stage of scribal tradition. Textual inflation in 268cd, 283c and 346 can be accounted for by the assumption that original glosses here amalgamated with the text.

4. *Peculiarities of the language of the VŚT*. The following linguistic features which occur in MS A have usually been treated as genuine characteristics of the text and accordingly not been emended in the present edition (unless otherwise indicated).

a. No sandhi has been applied in 2b *krīḍate umayā saha;* 11c—*yogena iṣyante*; 73d *praṇavañ ca adhomukham*; 368c *japet hūṃkāra-* (a bīja is involved); 389a *ādau ante ca;* 392b *śubheṣu aśubheṣu ca*. Two of these instances (11c and 392b) are protected by the metre, and the same holds good for the cases of wrong contraction in 131d *adhastāṣṭādaśa*, and 252b *tasyānte*. It is of course possible that the unprotected cases are due to scribal tradition, but it was preferred here to give the MS the benefit of the doubt. Irregular sandhi is found in 33d and 36b *sragmālā*, and in 109d *'paniṣad*.

b. The morphology of nouns shows some irregularities.

8. Similar problems repeatedly occur in the Nepalese text tradition, for instance in the manuscripts of the Lalitavistara. On p. 79 of Lefmann's edition, lines 1-6, it appears that Lefmann's chief source, the seventeenth-century and often incorrect MS A, in the main prefers nominatives, the other MSS accusatives. Lefmann's text is here an uneasy compromise between the two. It would have been better in my opinion to write the whole passage in the accusative. Cf. also p. 80, lines 1-4 and line 21 (with a different situation).

Plural is used instead of dual in 55c *yaśavargān*. There are problems with the declension of stems in -*ī*: 195d *striyāyāḥ* (but the text might be corrupt here); *nāḍīr* as nom. pl. in 140d (if the emendation is correct; text *nāḍīm*); 175a *jātya*, corrected into *jātī*. The MS shows a preference for the form *devyā* in the declension of *devī*: *devyā* occurs in 11a, 12c, 163b (*pañcadevyā*), 118c, 306a. I decided to emend the forms in 11a, 12c, 118c and 306a into correct nominative plurals *devyaḥ/devyo*; *devyaḥ* indeed occurs in 49c and 311a. The forms in 163b and 221c have been maintained; in the latter case we expect an accusative instead of the nominative *devyaḥ*. Irregularities in the -*i* declension are also found: 373c *śaktinā* and perhaps 178d *cityāṅgārais* (for *cityaṅgārais*?).

Confusion between thematic and athematic stems (especially stems in -*n*) is amply attested: 165b *cakrāṇāṃ baladarpitām; mantriṇaḥ* as nom. sg. in 259d and 275b (the MS usually has *mantrī*); 80c *parvā* as neuter plural (*parva*- applied as a masculine *a*- stem?); 166a *bhasmaṃ* (but 172a *tad bhasma*); perhaps -*ātmanaḥ* as nom. sg. in 378d; *tattvarājānam* in 335a and 339c as nom. sg. (?); *tattvarājam* in 337b; the form *sādhya-nāman tu* in 228b has been emended; 185c *kurvanto* as nom. sg.; 261a *ātmavata*- ; 155b *samidhānām*, cf. 156c *samidhāṣṭaśatam*. Strange is 325c *tapasā durdharāl labdham*.

c. Pronominal declension: 200a *yaṃ* for *yat*; 238c, the same (*yat* is common elsewhere in the MS); 142c and 194b *tasya* for *tasyā* and 195c *yasya* for *yasyā* (these cases have been corrected).

d. Easy change of gender is undergone by the title-word *vīṇāśikhā: tantraṃ vīṇāśikham* in 10c = 323c; *vīṇāśikhā* in 11d and 358c. Cf. also 316 *śāntikaṃ pauṣṭikaṃ...vidveṣoccāṭanam ...vaśyākarṣas* (is the MS at fault?). In 390ab, we read *hūṃkāraś ca rakāraś ca phaṭkāram*. In 388ab, all -kāra forms are masculine, but 389a *hūṃkāram*. The ending -*am* is probably preferred when the next word begins with a vowel.

Confusion of gender (from the viewpoint of classical grammar) can be observed in 69d *prāṇāyāman* (masc. – neuter); 170d *suhṛdāni* (masc.— neuter; perhaps influenced by *mitram*); 233a *yāgam*; 242c *sparśam*. The form *mahān*, meant as a neuter

nominative in 4b, has been corrected into *mahat* (cf. 71d).[9] Masc. -fem. : 188c *tilām*.

e. Verbal flexion : occasionally, the MS has *-anti* where we would expect a third person sg. on *-ati*. This has been corrected in 179d and 196a. But *dṛśyante* in connection with a subject in the singular is protected by the metre in 281a (penultimate in odd pāda). In the passage 294-300 which describes supernatural results of syllables of the goddesses, it is unclear if one or more goddesses are meant. Verbs in the singular and nominatives on *-ā* and *-ī* are here in the majority and the passage has therefore been normalized accordingly. This means that *bhavanti* has been changed to *bhavati* in 297c and 298c. But in 299c *prayacchanti* is protected by the metre (penultimate in odd pāda) and has therefore been maintained in the edited text. If this is right, the implication is that the author felt free to use the third person plural for the 3. sg. in order to suit the metre.

f. Formation of present stems : 264d *vijānate* for *vijānīte*; the subject is probably in the singular (case of thematization?); 369d *kurvati* with subject in the singular. Forms of *juhoti* : opt. 3 sg. *juhyāt/d* in 187a and 394b; in both cases the MS reads *juhuyāt* which is against the metre. If the emendation is correct, this implies a "polishing" activity in the scribal tradition. *Juhuyāt* occurs, however, in conformity with the metre in 191b and 198c. The well-known form *hunet* occurs in 268a; *homayet* is frequent (166d, 231b and d, 232b and d. 393a). Often we come across an irregularity in the formation and the use of causatives : 49b *bhukṣayet* (for *bhakṣayet*, or caus. of *bhuñjati* ?); 282b *pīṣayet*; use of causative instead of basic verb in 43d *kārayet*; 287a *kartita* = *kṛtta;* 369b *saṃnirodhitam* = *saṃniruddham;* 390c *jāpayet;* other cases in 20b and 47d (*dāpayet* = *dadyāt* ?), 28d, 43b. Simplex instead of causative in 70a *niṣkramya recayed vāyum*.

9. There are several instances in Tantric manuscripts of the use of *mahān* as a neuter or feminine form, especially at the end of a (half-) śloka. Cf. *Stuti and Stava of Balinese Brahman Priests*, ed. T. Goudriaan and C. Hooykaas, Amsterdam 1971, Stuti No. 875, vs. 1d (neu.), and Kubjikāmatatantra 21, 51, where three out of ten MSS read *hāṭakī ḍākinī mahān* while the rest reads *mahat*. In the same Tantra, 21, 86, nine out of ten MSS read *ativegavatī mahān* (1x *mahā*); in 21, 91 we have 7x *bhogavatī mahān* (3x *mahā*).

g. The voice of the verbal forms has been left untouched on principle. There are little or no uncommon forms; *vicareta* in 281c, for instance, has its parallels elsewhere.

h. Absolutives and verbal adjectives : 314d *samyag jñāya*; 247b *vyāpitam* for *vyāptam*; 211c *sthāpya*; 293a *likhya*.

i. Some peculiarities of the lexicon : 236d *āsaṃjñeyam*; always *ūrddha* for *ūrdhva* (this is common practice in Newari MSS); confusion between *koṣṭha* and *koṣa.* e.g. in 129, 131 and 132. The situation in the MS has been maintained. 327d *paraṃpārate;* 308c *bījayet* "should utter bījas"?; 363a *vilayatā*, an abstract noun ?; 232a *śleṣaśiṃgru* (flowers which create dissension); 95b *sarvavarṇita;* 362b *sāyojyatā* (a faulty reading ?); 203c *svātmīkam* (corrupt for *svānīkam* ?); 206d *kiṃkarito*. There are shortened forms of words presumably conditioned by the metre : 203b *āveṣṭam* for *āveṣṭitam* (but *āveṣṭitam* in 205a); 266c *gocanam* for *gorocanam;* 353a *sphuliṅgam;* in 81d, *sarvasiddhiṣu* may stand for *sarvasiddhidāyiṣu.*

j. Syntax : strange formation of compounds can be observed in 237c *kālahīnānṛtam;* 273d *hotavyāṣṭaśatam;* 396d *īśānāntapadaṃ labhet.* In these cases the words concerned would not have been compounded in correct Sanskrit. A strange *dvandva* in 182d *śāntipuṣṭiś ca jāyate* (should we read *śāntiḥ puṣṭiś* ?). Unexpected analysis of a compound occurs in 302d *pūrvam uktakrameṇa tu.* The order of the members is irregular in 65b *kalāyatheṣṭayā* and in 225d *vāmahastākṣasūtradhṛk.* In 382c we find *oṃkārapūrvato mantram* instead of *oṃkāraṃ pūrvato mantre* or *oṃkārapūrvaṃ mantram.*

k. Use of relative instead of indefinite pronoun in 154b *yā strī*; 190b and 192a *yad iṣṭam.* In 80c we read *ye tu ye* "whoever" (plural).

l. Lack of concord in the MS has been corrected in several passages partly discussed above; difficult is 331b *praśnam ekā garīyasī* which was kept in the text because of uncertainty about the author's intention.

m. A case of the use of a past tense instead of an optative : 191d *abravīt.*

n. There are many instances of remarkable sentence structure. A selection : irreguiar subject construction in *tasya dadyān mahātmanā* 48d; *devyaḥ prītā bhavanty eva, avaśiṣṭaṃ jale kṣipet*

49cd; in 122d a sudden change of subject after an absolutive : *atrāntaram idaṃ jñānaṃ śrutvā bhavati nirvṛtiḥ*; the same in 66ab *bījapañcakaṃ uddhṛtya kathitaṃ devi te kramāt*, and in 67ab *bījapāñcakam abhyasya* (if the emendation is correct) *sarvakāma-phalapradam*. In both latter cases the absolutive has been applied in the manner of an abstract substantive.

Use of an instrumental by way of variation of a sequence of descriptive expressions in *-aṃ* is found in 98a, 101a and 104a. A nominative instead of an instrumental occurs in 124b *yuktam ekonaviṃśati*. Strange are also 273d *hotavyāṣṭaśataṃ budhaḥ;* 283b *patir dāsaṃ kariṣyati* (probably we should read *patiṃ dāsaṃ kariṣyati;* or *patir dāso bhaviṣyati*, an expression popular in later magical tracts ?); 372ab *amalīkurute sūryaṃ candreṇāp-yāyanaṃ smṛtam;* 385cd *oṃkārayojitasyādau svāhākārāvasānataḥ*. Often, the meaning of a sentence remains unclear, e.g. in 209f., 377f.

o. There are some peculiar expressions, e.g. 120cd *prasā-dasva yadi cāsti;* 90d *jānutaḥ kaṭim* "from knee to hip"; 91a *āpādajānunī* "from foot to knee"; 65c *ardhendu venduśikhayā*; 224b *tadā prabhṛtim*; 269a *pādau prabhṛti*; 261d *prayuktaṃ kurute*; 305ab *tantreṣu kalpoktaṃ karma*; 347b *yadīcched dīrgham ātmanī*; 394ab *madhunā ghṛtasaṃyuktaṃ tilam*. Some of these may of course be due to a defective scribal tradition.

A general judgment on the linguistic state of the original VŚT, as far as possible from one old manuscript, can be that the text was written in a Sanskrit aiming at a conventional didactic style common to Purāṇas and Tantras, but characteri-zed by little regard for several niceties of grammar, and tend-ing to carelessness of expression and prevalence of metre over grammar (see the next section). It should be said that the author did know about Sanskrit grammar (after all he was very proba-bly a Brāhmaṇa) but he found himself in a tradition of freedom from the strictures of grammar and looseness of style. For him, form was subordinate to content. On the other hand, he some-times fails to make his intentions clear, especially in passages on Tantric yoga and mysticism and on the "creation" of bījas. But this may have been done intentionally. The fact that only one old MS and one direct copy of it were available led me to

emend away a few features which in other circumstances may have to be accepted as genuine characteristics of "Tantric Sanskrit"[10]. But in several other cases, the printing of a question-mark was preferred to committing oneself to doubtful emendation.

5. *Questions of metre.* A primacy of the metre over grammar becomes especially clear in 134b *bījam gāyatrisaṃjñakam*; similarly in 135d (the -ī of feminine stems shortened in composition). Comparable is 147b; 151b (short syllable effectuated by an *-m-*); 353b. In all these cases, the fifth syllable of an even pāda is involved. There are also several instances where the MS presents a grammatically incorrect short fifth syllable in an odd pāda, but these were emended away on the ground of the relative frequency of *vipulā* metres with long fifth syllables in the text. The evidence for this phenomenon (vipulā systems with long fifth syllables) is as follows[11];

First vipulā : not examined (fifth syllable is short).
Second ,, (–⏑⏑⏑–): 3x, in 24a, 97a, 231a.

Third ,, (–/– – –) : 30x. Of these, the last (eighth) syllable is short in 11 cases (39a, 44c, 51a 77c, 119c, 249c, 271a, 345a, 352a, 369c, 389a). In eight cases there is no caesura after the fifth syllable to be observed (41c, 49a, 51a, 160c, 246a, 300a 348a, 369c). Five instances of a third vipulā are the result of an emendation (44c, with short last syllable; 205a; 267a; 341c; 356c).

Fourth vipulā (—⏑ – –) : 6x (95c, 112c, 130c, 178c, 231c, 385a). The total number of vipulās second to fourth amounts therefore to thirty-nine[12]. Besides, there are a few cases of long fifth syllables in even pādas (30d, 60b, 213b, 218d, 229b, 244b, 294b, 300b, 350d). Of these nine cases, three are corrupt in any case (213b, 229b and 244b; the latter case has been emended

10. Cf. especially S. Tsuda, *The Saṃvarodaya Tantra, Selected Chapters*, Tokyo 1974, pp. 16f.

11. The classic treatment of the matter is H. Jacobi, *Zur Lehre vom Śloka*, in : *Indische Studien*, 17,1885, pp. 442-451, reprinted in : *Hermann Jacobi, Kleine Schriften*, ed. B. Kölver, Vol. I, Wiesbaden 1970, pp. 175-184.

12. This is a little less than five per cent of the 788 workable half-ślokas in the VŚT.

away in the edited text). The remaining six must be considered suspect; in any case, their genuineness is under consideration. The secondary character of one of these, 350d *śvetaṃ caiva puṣṭyarthinā*, is rendered very probable by the Balinese version (see below) : *śvetaṃ caiva yaśo'rthinaḥ*.

The conclusion is that in the VŚT the fifth syllable of each pāda is short in the overwhelming majority of cases. This rule is almost without exception applied in the even pādas, but there are numerous exceptions (39 out of 790 or about five per cent) in the odd pādas. I had therefore no scruple in emending five cases of an incorrect form in the fifth syllable of an odd pāda to a correct form involving a long syllable; still I am not certain that these emendations always restored the original text. In 267a, for instance, the *s*-stem *rajaḥ* was restored where the MS reads *kusumbharajasaṃmiśraṃ*; but in 353b, *nirdhūmatejarūpiṇaṃ*, a similar case (*teja* for *tejaḥ*) occurs in an even pāda and has therefore not been emended. I am well aware of the limitations of this procedure, but some line had to be followed.

A further irregularity which suits the metre is found at 276d *puruṣo 'pi vā* instead of *puruṣam api vā*. In other cases, the observation of the metre seems to have led to the mutilation of words (203b, 266c, 353a; mentioned above). In the *sragdharā* (vs. 110), a correct metre is effectuated in the second and third pādas by writing a spurious *sam* in *sampṛṣṭhe* and *saṃkruddham*.

Despite the precedence of the metre, there are several (28) instances in the MS of an irregular number of syllables in a pāda. Six of these concern hypometrism; four cases of this group were emended away by the addition of a small word or syllable: 58d and 85b (addition of *tu*); 132a (an *i*-); 222d (*nityam*). The other two cases of hypometrism are found in 213b (corrupt) and 229c (a pāda with *oṃ svāhā*). Of the remaining 22 instances of hypermetrism, nine concern numerals: *catur-* (30a, 38d, 178c), *catvāriṃśati-* (343a), *aṣṭa-* (132a, 275d), *aṣṭādaśa* (131d), *dvādaśa* (239d), *navamyām* (15b). In three cases, the word *puruṣa* is involved (244d, 246a, 294c; one might compare 276d discussed above; here *puruṣo 'pi vā* may have polished away an earlier *puruṣam api vā*). The other ten instances of hypermetrism are to be found in 4b, 105a, (*-dharī*), 180c, 232c, 283c, 300b, 345d, 348b, 365b, 384d. Defective is 346ab (prose?).

This survey of the grammatical and metrical peculiarities of the text may serve to show that the VŚT does not differ from other early Tantras in being a text beset with many problems. Several difficulties of interpretation are due to the succinct, sometimes almost casual way in which a number of subjects are dealt with: the readers (or hearers) were expected to have already been initiated into the subject. The scantiness of the manuscript material aggravates the problems and without any doubt often transmits a wrong impression of the original state of the text. However that may be, the situation is certainly not too hopeless for a preliminary edition. The basic principle of the edition is that the text of the MS A is always recognizable. Whenever I saw reason to deviate from this text (which happens very often), the original reading is always given in the critical notes except in the self-evident cases discussed in section 3 above, where silent adaptation seemed to be allowable. No brackets have been applied. After these questions of form, the next sections contain a discussion of the background of the text and its contents.

6. *References to Tumburu*, the chief deity of the VŚT, in Sanskrit literature exist in fair number. The VŚT is however the only text as yet known to us which is exclusively devoted to the worship of this deity as a manifestation of Śiva. The references to Tumburu can be divided into two groups[13]:

a. References to (and iconographical representations of) Tumburu as a Gandharva, often in the company of Nārada; they function as attendants to high gods of the Indian pantheon, especially Viṣṇu and Śiva. These references, well-known from the mainstream of the great tradition of Hinduism, are of little relevance in the present context and are therefore here omitted from the discussion.

b. References to Tumburu as a form of Śiva (not one of his attendants), usually four-headed; but the allusions to his iconographical characteristics and attributes tend to differ mutually. In this function, Tumburu usually appears as a

13. An earlier discussion of the problem can be found in my article *Tumburu and His Sisters*, in : *Wiener Zeitschrift für die Kunde Sudasiens* (WZKSA), vol. 17, 1973, p. 49-95, on pp. 69f.,73. The article is also of importance for the following pages.

protective and life-prolonging deity, but his ambivalence is concretized by four fierce attendant goddesses who are located around the main god in the four directions of the compass. They incorporate the ferocious or violent aspects of the god's sovereignty.

The most important of the second group of references are :

a. *Yogavāsiṣṭha, Nirvāṇaprakaraṇa, Pūrvārdha*, ch. 18, 24f.[14]. Here Tumburu and Bhairava (the well-known fearsome manifestation of Śiva) are enthroned in close association and surrounded by eight Mother Goddesses of ferocious appearance and activity. These Mothers in their revelry break all standards of cultured behaviour but they are relegated to their proper position by Śiva (here referred to in the singular).

b. *Viṣṇudharmottarapurāṇa* III, 66.[15] The title of the chapter is *Devīcatuṣṭayasahitatumburunirmāṇam* "Construction of an image of Tumburu accompanied by the group of four goddesses". This text specializes in iconological subjects. Tumburu is described as four-headed, seated upon a bull, white like a moonbeam, and bearing the attributes skull and citron in his two hands; he is surrounded by the four goddesses (called Mothers) Jayā, Vijayā, Jayantī and Aparājitā. These likewise possess four faces and they have the colours white, red, yellow and black respectively.

c. A short reference in the *Agnipurāṇa* (Kāśī Skt. Ser. edition), 50, 17: Tumburu rides a bull; he goes in front of the (four or seven?) Mothers, and bears a lance or trident (he is *śūlin*). This figure has been associated with Vīrabhadra by Madame de Mallmann[16].

d. A description of Tumburu and his worship for magical purposes is found in the *Śāradātilaka*, a Tantric digest from

14. Yogavāsiṣṭha, ed. W. L. S. Pansikar/ N. R. Acharya, Bombay, Nirnaya Sāgara Press, third ed. 1937, vol. II, p. 807.

15. Viṣṇudharmottara Purāṇa, ed. Kṣemarāja Śrīkṛṣṇadāsa, Bombay 1912-13, Vol. II; ed. Priyabala Shah, Baroda 1958, Gaekwad Or. Ser. No. 130 (Khaṇḍa III).

16. M. -Th. de Mallmann, *Les enseignements iconographiques de l'Agni-Purāṇa*, Paris 1963, pp. 62f.

about the eleventh century, ch. 19, 87-113[17]. The passage begins by giving Tumburu's *bījamantra* in code: *kṣakāro māgnipavana-vāmakarṇārdhacandravān, uktaṃ tumburubījaṃ tat.* With the help of the commentary *Padārthādarśa* by Rāghavabhaṭṭa (close of fifteenth century) we conclude that the bīja should be *kṣmryūṃ*. The four goddesses are also mentioned; the third of them is called Ajitā and not Jayantī. Their bījas are respectively *jmryūṃ* (Jayā), *bhmryūṃ* (Vijayā), *smryūṃ* (Ajitā) and *hmryūṃ* (Aparājitā). After directions for nyāsa of these syllables and their six varieties (constituted in accordance with the *ṣaḍaṅga* tradition), the description of the god occurs in stanza 94. He is of red complexion, four-faced, three-eyed and flat-nosed and he bears the attributes *khaṭvāṅga*, noose, elephant hook, *śūla* and *kapāla* (?, five attributes). He is then installed upon a pedestal in the devotee's heart and mentally worshipped. Besides the four Mothers, there are four Dūtīs (female attendants) in the intermediate regions: Durbhagā (NE), Subhagā (NW), Karālī (SW) and Mohinī (SE). Tumburu's worship is said to be especially effective against fever, other kinds of disease and demons. A bathing of the god with nine pitchers is expected to further the birth of a son to a childless woman, while it counteracts demoniac activities and sorcery and is conducive to victory for a ruler. The last stanza gives a short description of a *yantra*.

e. In the *Ṣaṭkarmadīpikā*[18], compilation on *śānti* "pacification" and other magical acts by Kṛṣṇānanda Vidyāvāgīśa (the author of the famous Tantrasāra), a meditation on Tumburu is described as a counteract to fever. The god appears as a Bhairava of four arms (not of four faces) and three eyes, wearing ascetic's hair, seated upon a bull within a lunar orb, and bearing the attributes *śūla*, rosary, book and pitcher of *amṛta* (he can be meditated upon as pouring a shower of this water-of-life over the patient). His complexion and garment are white. The

17. *Sāradātilakam, Srīmad Rāghavabhaṭṭakṛta-Padārthādarśa-vyākhyā-sahitam*, ed. M. M. Śri Mukunda Jha Bakshi, Varanasi 1963 (*Kashi Sanskrit Series*, 107).

18. Ṣaṭkarmadīpikā by Śrīkṛṣṇavidyāvāgīśa Bhaṭṭācārya, ed. by J. Vidyasagar's sons, in : *Indrajālavidyāsaṃgraha*, Calcutta ³1915, pp. 179f.

bījas of Tumburu mentioned in the process are quite different from those given in the Śāradātilaka. The text refers to a Tantric source for its information : *kathayāmy atra...sarvaśāntikaṃ vidhānaṃ yat samādṛṣṭaṃ Tantrarāje mayottare*. This cannot refer to the Tantrarājatantra known to us which is a quite different text belonging to the Śrīkula. In the light of the evidence furnished by the VŚT and other sources mentioned below I suggest to emend *samādṛṣṭam* into *samādiṣṭam* and *mayottare* into *Nayottare*. If this is correct, *tantrarāje* does not refer to a title but only serves as an epithet.

f. The Kashmirian *Netratantra*[19] in ch. 11 gives a description of the "*Vāmadarśana*", "Left viewpoint", which amounts to the worship of Tumburu and his attendant deities. The mantra is not given. The description of the god and his śaktis differs from that given in other sources. In the Netratantra, Tumburu has five faces and ten arms; in the VŚT four faces and eight arms. The attributes also differ. Of the four surrounding goddesses, the colours and mounts are the same, but the attributes differ. The third goddess is called Ajitā, but Kṣemarāja in his commentary on this text gives the name Jayantī. As in the VŚT, Gāyatrī, Sāvitrī and Aṅkuśa are mentioned as attendants. On the latter's form, the commentator quotes a passage from the *Nandiśikhā* which is not found in the VŚT. Besides, Māyā is mentioned as one of the god's attendants in the Netratantra. That text further describes the (mental) preparation of a throne for the god by means of (gestures symbolizing) the Supporting Power (*ādhāraśakti*), the Earth, the Milky Ocean, and a Ship (the ship symbolizes fire and wind according to Kṣemarāja; the god himself represents the fifth element or Ākāśa). Special rules are given for a rite of worship directed towards Śānti.

There are a few minor references to Tumburu with which we deal shortly :

g. *Garuḍa Purāṇa* (KSS ed.), 124, 69: Tumburu's name

19. *The Netra Tantram with the Commentary by Kshemarāja*, ed. Pandit Madhusudan Kaul Shāstrī, Bombay 1926, 1939 (*Kashmir Series of Texts and Studies*, vol. 46 and 61).

occurs in a protective formula directed against fever and poison. The mantra belongs to Viṣṇu as its main deity.

h. In the commentary to the South Indian *Tantrasārasaṃgraha*, a digest on the cure of poison and worship of deities with magical purposes[20], 23,21f., Tumburu is the Ṛṣi who transmitted ths syllable *kṣmryauṃ*, by means of which one can apply subjugation (*vaśīkaraṇa*) and punishment (*nigraha*). The mantra is called Cintāmaṇimantra and the deity is Mahārudra. Tumburu and his attendants are also described succinctly.

j. Śrīkaṇṭha's *Yogaratnāvalī*, a work which in the first chapter deals with the cure of poison (ch. 2: against Bhūtas and fever), in stanza 5 mentions Tumburu as one of the five "Supreme Lords" (*parameṣṭhinaḥ*) who preside over all "Tantras"[21]

k. A most interesting addition to the data we possess on Tumburu comes from the early Buddhist Tantra called *Mañjuśrīmūlakalpa*.[22] This remarkable text contains several references to Tumburu as a Bodhisattva. In this quality, he is accompanied by his four sisters called Jayā, Vijayā, Ajitā and Aparājitā. Several of their mantras are given; they differ from the mantras given above. Their main characteristic is that they are said to roam over the ocean, "honoured by the entire world and bestowing grace upon the creatures" (MMK III, p. 575). They may be depicted as such on a maṇḍala or a painting on cloth. The four goddesses are again associated with the colours as above; Tumburu with a sparkling white. They can be evoked and mastered by the mantric adept and made to serve his purposes, in the first place the application of

20. Tantrasārasaṃgraha by Nārāyaṇa of Śivapuram, ed. with an anonymous commentary by Pt. M. Duraiswami Aiyangar, Madras 1950 (*Madras Govt. Or. Series*, No. 15). The "commentary"(TSSC) often contains additional material which was perhaps taken from the same source on which the compiler of the Tantrasārasaṃgraha (TSS) relied.

21. See the Catalogue of the Sanskrit Manuscripts in the Collections of the Royal Asiatic Society of Bengal by M. M. Haraprasāda Shāstrī, revised and ed. by Chintaharan Chakravarti, Vol. VIII, Part II, Calcutta 1940, p. 724.

22. We used the edition by T. Ganapati Sastri in 3 vols., Trivandrum 1920-25 (*Trivandrum Sanskrit Ser.*, Vol. 70, 76, 84); abbreviated as MMK.

potent herbs for healing[23]. It appears from the text that these five deities are identified by the author with the five elements (earth, water, fire, air and Ākāśa); the latter is represented by Tumburu himself. The god is four-faced according to one of the mantras given. The four sisters are repeatedly called Yakṣiṇīs, although the term Yakṣa is not used for Tumburu himself. Tumburu occurs as a Yakṣa worshipper of the Jina in Hemacandra's Abhidhānacintāmaṇi[24].

From all these references a picture emerges of Tumburu as a healing god of sovereignty seated in the midst of four fierce goddesses with allegorical names expressive of various aspects of victory. The god commands these and occasionally counteracts their evil influence. There is a variety upon this pattern in Jaina tradition with the Five Parameṣṭhins (who differ from the five mentioned above) or the sixteenth Tīrthaṅkara, Śānti, occupying the central position[25]. Some traits of Tumburu are further shared by Brahmā: four heads or faces; some attributes; Brahmā is surrounded by females in the Nīlamata Purāṇa[26]. The pattern further reminds of the position of some legendary ṛṣis or gurus such as the Kamru Guru of the Santals[27], the Javanese Bharaḍah, or Padmasambhava, the propounder of Vajrayāna in Tibet, who is said to have married four Yoginīs and to have understood the art of transmuting blood into amṛta[28]. All references are incomplete in their information and there are many mutual differences. It might be inferred from this that the worship of Tumburu must have been old and partly forgotten. There are indications that the symbolism and worship of Tumburu, aristocratic in sphere and

23. MMK, ch. 49 (Vol. II, p. 544); cf. my article on Tumburu (above, note 13), p. 85.

24. Abhidhānacintāmaṇi I, 41, cf. P. Ch. Bagchi, *Studies in the Tantras*, Calcutta 1939, p. 12.

25. M. B. Jhavery, *Comparative and Critical Study of Mantrashastra*, Ahmedabad 1944, p. 196; Appendix 31. Cf. my Tumburu art., p. 92.

26. Nīlamata Purāṇa, ed. K.S.J.M. de Vreese, Thesis Leiden 1936, vs. 640f. Cf. my Tumburu article, pp. 59f.

27. P. O. Bodding, *The Santals and Disease*, Memoirs of the Asiatic Society of Bengal, 10,1, Calcutta n.d., p. 123f.

28. L. de la Vallée Poussin, *Le Bouddhisme, Opinions sur l'histoire de la dogmatique*, Paris [5]1925, pp. 383f. (he refers to Waddell and Grünwedel).

outlook (but without doubt built up from popular tradition) was relegated to the magical sphere and the position of Tumburu accordingly lowered in a more recent period. But it is possible that this judgment is wrong owing to incomplete data, especially on the surmised folkloristic base and its possible continuance through the centuries. It is possible that the connection of Tumburu with the four goddesses is secondary; we have the impression that they constituted a system which could serve as a mould for any protective sovereign and his symbolism.

7. *The VŚT and Tumburu worship in South East Asia.* The clearest reference to the VŚT as an authority on Śaiva ritual is found in what is probably the most famous Cambodian inscription, that discovered at Sdok kak Thom[29]. The inscription consists of 130 stanzas in elaborate Sanskrit style and 146 lines of prose in Khmer. It is dated about 1052 A. D., and I see no reason to doubt its authenticity. It commemorates the history of a lineage of royal priests founded by Śivakaivalya. The special duty of these priests was to attend to the worship of the Devarāja, probably a movable cult image of a manifestation of Śiva[30].

Stanza 25 of the Sanskrit inscription describes Śivakaivalya as the religious teacher of Jayavarman II when the latter (in 802 A. D.) returned from exile in Java, assumed power and founded a residence at Mahendraparvata (Phnom Kulen, N. E. of the present site of Angkor). According to stanza 26, a Brāhmaṇa of superior intelligence called Hiraṇyadāma, compared to Brahmā on account of his compassion, revealed a unique *siddhi* to the ruler. With the king's consent,

29. Ed. G. Coedès and P. Dupont, *Les stèles de Sdok Kak Thoṃ, Phnoṃ Sandak et Práh Vihār*, in : BEFEO 43, 1943-46, p. 56-154. The Sankrit text was taken care of by Coedès, the Khmer text by Dupont, who also wrote the commentary.—I also consulted the earlier edition by L. Finot in BEFEO 15,1915.

30. On the Devarāja, see H. Kulke, *Der Devarāja-Kult*, in : *Saeculum* 25,1974, pp. 24-55; trsl. by I. W. Mabbett, *The Devarāja Cult*, Ithaca, N.Y., 1978 (*Cornell Univ., Dept. of Asian Studies, S. E. Asia Program, Data Paper No.* 108); references to other literature are found there. —Kulke argues that the Devarāja was an image, not a royal liṅga as was surmised by me (Tumburu art., p. 49) under the influence of other writers.

Hiraṇyadāma taught the siddhi together with the method to realize it to Śivakaivalya (st. 27), and he showed him the "fourfold face of Tumburu", to wit the texts Śiraścheda, Vināśikhā, Saṃmoha and Nayottara (st. 28; the text is that established by Coedès):

> *Śāstraṃ śiraśchedavināśikākhyaṃ saṃmohanāmāpi nayottarākhyaṃ tat tumvuror vaktracatuṣkam asya siddhyeva vipras samadarśayat saḥ*

Śivakaivalya carefully took up the essence of these texts, and realized (?) the siddhis apt to preserve the Devarāja (?) for the welfare of the world:

> *Dvijas samuddhṛtya sa śāstrasāraṃ rahasyakauśalyadhiyā sayatnaḥ*
> *siddhīr vahantīḥ kila devarājābhikhyāṃ vidadhre bhuvanarddhivṛddhyai.*

The king thereupon ordained that Śivakaivalya and his family should henceforth take care of that ritual (st. 30f.).

The Khmer version[31] adds that Hiraṇyadāma, an "expert in the science of siddhis" came from Janapada (most probably a place somewhere in the Cambodian countryside) and on the king's invitation performed a ceremony meant to accomplish the total independence of Kambuja from Java and at the same time establishing Jayavarman's position as a *cakravartin.* The ceremony was executed according to the Vināśikha; he installed the god-king of the world (i.e. the movable image). He taught the four mentioned texts which he recited in their entirety in order to have them written down for the purpose of making them known to Śivakaivalya.

The identity of our VŚT with the "Vināśikha" of the inscription of Sdok kak Thom becomes very probable by the central position of Tumburu and the symbolism of the number four in the VŚT and the fact that this text also (in st. 4) refers to the Saṃmohana, Nayottara and Śiraścheda (in this sequence; they are not called "faces of Tumburu" in the VŚT). The rites

31. Line 71f., on p. 87 of the edition in BEFEO 43 (translation on p. 109).—On Janapada, cf. Coedès, *Le site de Janapada d'apres une inscription de Prasat Khna*, in : BEFEO 43, 1943-46, p. 8-11 (Janapada= Pràsàt Khna).

described in the VŚT in st. 151ff. and earlier might have served to Hiraṇyadāma as sādhanas to accomplish Jayavarman's sovereignty. It is clear that the Khmer inscription points to the "Vināśikha" as the most important source for the installation ritual. Its title is also put on the first place immediately afterwards when the series of four texts is mentioned (the different order in the Sanskrit version may be due to metrical reasons). But this situation is not confirmed by the VŚT itself, which emphasizes its own secondary character by referring to three other texts of the same tradition (in st. 4; titles as above), and again to the Nayottara in st. 305 and perhaps in 322. A reference to a Sarvatobhadra (tantra) is found in 317. The sometimes rather casual and summary way in which the ritual is dealt with in the VŚT points to the same conclusion. If the VŚT really served as a guide for an installation ceremony in Jayavarman II's realm, it could have fulfilled this function only for an expert who was already thoroughly versed in the ritual. More attention is given by the VŚT to special sādhanas and magical practices, but it seems probable that the basic ritual was described more fully in one of the three mentioned authorities, in the first place the Nayottara. This text is not yet found and perhaps definitively lost. The identification with the Niruttara Tantra proposed by B. R. Chatterji[32] should be discarded; Bagchi's hypothesis that this text would be identical with the Nayasūtra and the Uttarasūtra, two sections of the Niśvāsatattvasaṃhitā, is not corroborated by the contents of these sections which do not refer to the worship of Tumburu. Also the Sammohana and the Śiraścheda remain unidentified. The best known Tantric text bearing the title Sammohana is much younger (sixteenth cent. A. D.) and serves as the fourth section of the eclectic Śaktisaṃgamatantra. The Śiraśchedatantra or Parātantra is a Śākta text which mainly deals with the ordering of the Śākta pantheon. The other text called Śiraścheda in its colophon, the Jayadrathayāmala, focuses on the worship of Kālī and other goddesses. It is divided into sections which may be of different age. The situation is further complicated by the fact that the terms Sammohana and Śiraścheda may refer to traditions or schools,

32. B. R. Chatterji, *Indian Cultural Influence in Cambodia*, p. 273; cf. Dupont, n. 8 on p. 109 of the edition of the Sdok Kak Thom inscription.

not to individual texts. The Brahmayāmala, mentioned by Bagchi and by Dupont (p. 109, n. 8) is likewise mainly Śākta in character and seems to offer no relevant information.

The Vīṇāśikha is therefore of considerable importance as a unique document of the Tumburu tradition or Vāmasrotas within early Tantric Śaivism. About one thing there shonld be no doubt : the VŚT was conceived in India and was brought, together with the other mentioned texts of the Vāmasrotas, to South East Asia, where it was taught and written down by Śaiva religious specialists. The alternative that the school would have originated and developed in Cambodia or Java and from there spread to India, seems too fantastic on account of the many references in relatively old Tantric sources and the established position of the Vāmasrotas in early systematizations (especially those found in the Netratantra). However this may be, there are clear indications that the worship of Tumburu must have been well-known in esoteric Śaiva circles in Hinduized Cambodia and Java. Besides the reference in the Sdok kak Thom inscription, we find several allusions to Tumburu in Sanskrit hymns and fragments from Bali, which partly must go back to an early period of Hindu influence in Indonesia[33]; they continue up to the last phase of Hindu-Javanese history (the Tantu Paṅgĕlaran). In Cambodia, Tumburu worship was known, as we saw, from 802 A.D. at the latest, and the tradition held its own in any case up to 1052, the date of the inscription; after this we do not hear of the Devarāja again.[34] The Balinese "Sūryastava" proves that also the four goddesses Jayā etc. were known in Indonesia[35], but no reference to them is found in Cambodia, although the sovereignty symbolism provided by their presence could have functioned in safeguarding Jayavarman II's role as a Cakravartin.

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33. See my Tumburu article, pp. 51-56. To the allusions to Tumburu in Indonesia should be added : Jñānasiddhānta, first line of ch. 3, p. 74 in the edition by Haryati Soebadio, Amsterdam 1971 (*Jnānasiddhānta, Secret Lore of the Balinese Śaiva Priest*) : *nāma Saṅ Hyaṅ Oṃkāra* : *Praṇava, Viśva, Ghoṣa, Ekākṣara, Tumburu—Tryakṣarāṅga.* The VŚT does not offer a parallel to the equation of the syllables *Tum-bu-ru* with the three constituents of the Praṇava (*A-U-Ma*).

34. Kulke, *The Devarāja Cult*, p. 39.

35. See my Tumburu article, p. 52. The relevant line is : *kṣaṃ kṣiṃ kṣeṃ kṣuṃ jayādyābhir anugatatanuṃ, tum-bu-ru tryakṣarāṅgam.*

In the light of the preceding considerations and of the VŚT itself which describes i.e. the consecration of a movable image of Tumburu (cf. the description of Tumburu in vs. 96f.), the conclusion seems to be justified that the Devarāja mentioned in the Cambodian epigraphic sources was no other than Śiva as Tumburu (we are not in a position to decide if he was usually mentioned by this name) and that Kulke is entirely right in pointing out that the Devarāja was presumably a movable image, not a Liṅga. It remains, however, possible that an immovable Liṅga did play a certain role in the ritual as a fixed repository of the god's mystical essence. Such a liṅga, if existing, would probably have been provided with four faces in accordance with the leading symbolism of the tradition.

Another link with South East Asia is strongly suggested by a number of correspondences between the VŚT and the preserved fragments of the Sanskrit literature of Hinduized Indonesia. All of these correspondences are small and concern details, but this might be due to the incompleteness and one-sidedness of the Sanskrit corpus preserved in Bali (mainly hymns and stray mantras; no ritual guides). And the small indications listed below, when taken together, are by no means negligible.

a. The most important correspondence is the identity of the two stanzas VŚT 349c-351b with stanzas 18 and 19 of the Māyātattva fragment from Bali, edited in "Stuti and Stava" (StSt)[36] as No. 450. The two stanzas deal with a meditation on Tumburu, accompanied by or in the form of his "mantra of one syllable" in different colours in accordance with different aims to be realized by the performer; the context is not entirely clear in the VŚT. In the Balinese fragment, the stanzas seem to have been taken out of their context and secondarily added to a discussion on Viṣṇu's Māyā. This Māyā fragment itself is very probably also of Indian provenance. The most plausible hypothesis is now that it formed part of one of the lost texts of the Vāmasrotas.

36. T. Goudriaan and C. Hooykaas, *Stuti and Stava (Bauddha, Śaiva and Vaiṣṇava) of Bolinese Brahman Priests*, Amsterdam/London 1971 (*Verhandelingen der Koninklijke Nederlandse Akademie van Wetenschappen, Afd. Lett., N. R.*, Vol. 76). The fragment was discussed in detail in my book *Māyā Divine and Human*, Delhi a.o. (Motilal Banarsidass) 1978, pp. 134-162.

b. There are references to Tumburu and the four goddesses led by Jayā in Balinese stutis (see above, n. 33).

c. The reference to a reversed syllable *Oṃ* from which *amṛta* is flowing downwards (VŚT 73: *tataś cāmṛtadhārābhir vidyādehaṃ vicintayet| sravantaṃ mūrdhni paramaṃ praṇavaṃ ca adhomukham*) has a reflection in StSt 558,1: *Oṃkāraḥ paramajñānam amṛtadam adhomukham* ..., and 2a : *amṛtaṃ varṣate tasmāt sarvāṅgasandhiṣu*...One could, however, also compare Ajitāgama, Kriyāpāda, 20, 66f. for the same image.

d. A few reminiscences to the VŚT can perhaps be found in StSt No. 588 ("Sūryastava", directed to Śiva in his identity with Sūrya), e.g. the syllables *kṣaṃ, kṣim, kṣeṃ* and *kṣuṃ* (no exact correspondence in the VŚT; but *kṣam*= *ātmatattva* and Tumburu, VŚT 62; *kṣiṃ* = Gāyatrī, (VŚT 133f., while *kṣum* = Sāvitrī, VŚT 135); the identity of Tumburu with Ākāśa (VŚT, prose at the end; StSt 588, 3b); the phrase *sarvavarṇasvarūpam* in connection with Śiva/Tumburu comparable to VŚT 95ab *catuḥpattram tu tatrābjam sarvavarṇitakarṇikām* (Tumburu resides in the *karṇikā*).

e. In the field of *mantravāda* : the method of enclosing bījas expounded in StSt 327 reminds of VŚT 228, 382 and the prose at the end; but such practices are often found elsewhere.

f. Correspondences in terminology can be found between VŚT 99c, 124d *devadeva* and the frequent occurrence of this word in StSt, e.g. 573,7; VŚT 183 *vyādhighāta-* and StSt 450,16 *vyādhisaṃghāghātāturo;* VŚT 203 *māyātattva* and StSt 450,1 *māyātattva* (but in another context), cf. also VŚT 60 *ātmatattvam iti khyātam;* VŚT 90b *mukhamaṇḍale* and StSt 450, 20b *mukhamaṇḍale* in the same position; the structure of VŚT 90f. and of StSt 450, 20f. is related; inflected forms of *sādhakendra-* in a third pāda in VŚT 48 and StSt 450, 11; VŚT 370d *guhyaśaktipradīpanam* = StSt 327, 1b; *saṃmūrchitam* in VŚT 160d and StSt *vimūrchitam* (repeatedly, e.g. in 573,6; especially in the younger products of "Archipelago Sanskrit"); *mūrcchitā* VŚT 210d; VŚT 74b *śuddhasphaṭikanirmalam* and StSt 558,1 *śaṅkhasphaṭikavarṇaṃ ca* in the same context; there is some relation between the fourth prose appendix in the VŚT (*kṣakāraḥ puruṣaḥ* etc.) and the Sprinkling Formula after StSt 441, especially as concerns the role of the combination *kṣa-ma*

(StSt *kṣma*), but the bījas are usually different in the Balinese formula and probably corrupt. As a catchword, *kṣamā* occurs in StSt 330,3 and in the Sprinkling Formula to StSt 775. Sāvitrī and Gāyatrī occur as a pair in VŚT 108f., 134f. (bījas; attendants of Tumburu), and in StSt 706,6. The phrase *śivaloke mahīyate* in VŚT 18 and StSt 911, 1d is too popular to serve as evidence.

It cannot be claimed that all the above evidence from the Balinese corpus points to the VŚT as its original source. But it is at least plausible that both the VŚT and the involved Balinese fragments and hymns stem from the same cultural and religious sphere of Śaiva speculation and ritualism.

8. *The Vīṇāśikhatantra : synopsis of contents*. The VŚT is divisible into two main parts. The first part which contains st. 1-118 consists of a succinct description of initiation and of the ordinary course of worship of Tumburu, an independent four-faced manifestation of Śiva (called "god of gods") and his four female companions Jayā, Vijayā, Jayantī and Aparājitā (called "goddessess" or "sisters"; the word "sister" implies both that they are each other's sisters and that Tumburu is their "brother"). The second and larger part comprises the stanzas 119-396 and describes special procedures (the *viśeṣa* of the *pūjā*) including yogic mysticism and magical rites. This division is, however, not reflected in the outer structure of the text. The VŚT is not subdivided and runs without interruption from the beginning to the end. It is framed in a monologue of Śiva to Devī which is interrupted only at 119, 139, 237 and 323 by a question; on the latter occasion the interruption leads to a short dialogue between Devī and her husband (called Īśvara in the text). The division of the contents found below has been devised by me for the sake of convenience.

1-11. General Introduction.

1-3b. Description of the background. The scene is the Kailāsa. Śiva is seated in the company of Umā and surrounded by Gaṇas (headed by Mahākāla), Siddhas, sages and other supernatural beings.

3c-7. Devī's question. Devī rises in the midst of this gathering. She declares to have heard the Sammohana, Nayottara and

Śiraścheda Tantras, but these texts—as she appears to say—concentrate on the realisation of higher wisdom. She therefore requests her husband to disclose the Five Bījas ("kernel formulas") and their "Supreme Heart" (*uttarahṛdayam*).

8-11. Introductory words by Īśvara. Īśvara begins his answer by saying that the matter alluded to by Devī has not yet been told to anybody, nor to the gods nor even to the sixty-four initiates who figure in the Tantras. He will disclose it now in the Tantra called Vīṇāśikha, which is so called because it deals with Tumburu and the four goddesses and has the lute-string as base (or : "bearing the *vīṇā*"; text *vīṇādhāra*), by means of the (meditation) method of the Śikhā (see below, vs. 352f.).

12-50. The Yāga (i.e., the Dīkṣā).

12-17. Introductory. The Yāga ("sacrificial ceremony") will be treated first; it causes the goddesses to be bountiful, as the text says. The sādhaka who knows the domestic ceremony will obtain the best result even without observances and fire sacrifice. One should first initiate pupils (candidates) before disclosing to them the secrets of the school. Then follows what might be called the Kālaniyama : for this ceremony different suitable dates exist which are favourable for the attainment of various specified results (welfare, victory for a king, etc.).

18-25 : Preparatory rituals of the first day. These include : the choice of a proper place, purification of the ground, preliminary purifications of the candidate. The sādhaka (presumably the same as the *śiṣya* or candidate for initiation) spends the night at the same place and relates his visionary experience to his guru.

26-32b: Construction of a maṇḍala of Tumburu and the Four Goddesses. The maṇḍala has a square form and is provided with four gates. Within it, a lotus with four petals is designed in the colours white (for Jayā, in the East), red (for Vijayā, in the S.), yellow (for Ajitā, in the W.), and black (for Aparājitā, in the N.). The centre, in four colours, belongs to Tumburu. The deities are symbolized by their bījas.

32c-36b. Worship of the Five on their maṇḍala. Some elements of worship are enumerated in quick succession.

36c-38 : A brief allusion to initiatory rites, including the

placing of flowers into the candidates' hands. The latter are (is) then introduced into the maṇḍala. This is followed by

39-43b. A short description of a fire sacrifice.

43c-50. The central part of the Dīkṣā. The candidate is connected with the five elements by means of the bījas of the Five Deities and guided to the "supreme way" (*para-adhvan*). A distinction is made between a *sakala* and a *niṣkala* variety. The bījas are then solemnly communicated to the initiate (s) and the secrets (*samayāḥ*) are likewise made known to them after which they are officially admitted into the circle of adepts (the *anujñā* is given, vs. 48). The food offered to the gods (*naivedya*) is consumed and the *ācārya* is worshipped and honoured with a gift.

51-67. Prastāra (visible arrangement of the alphabet), and Uddhāra (extraction from this Prastāra) of the five main bījas.

51-57 : Construction of a square prastāra of 49 squares (*koṣṭha* or *koṣa*) divided by means of straight lines into 49 parts over which the syllables of the Sanskrit alphabet are distributed according to a particular method. A suitable, lonely place is selected and prepared, a square is designed and the letters (or better, syllables, due to the nature of the Indian system of writing) are arranged on it as follows. The central square is occupied by the syllable *kṣa*; in the first enclosure of eight squares, reckoned from the inside, the syllables beginning with *ya* are placed in anti-clockwise direction; the corners in the second enclosure (if the emendation of *astreya* to *āgneya* in 56a is correct) is for the four "neuter" vowels, ṛ etc.; the remainder of this enclosure is occupied by the other vowels. The third and outer enclosure offers room to the consonants except one : the *ma*. It is not quite clear how this syllable is located, but the only plausible solution seems to be that it is combined with *kṣa* in the central square (54 : *Śatārdhārdhāsanāsīnam...kaṣākhyaṃ madhyakoṣṭhake*). This results in the following arrangement :

cha	ca	ṅa	gha	ga	kha	ka
ja	ḷ	i	ā	a	ḹ	bha
jha	ī	la	ra	ya	aḥ	ba
ña	u	va	kṣ(m)a	ha	aṃ	pha
ṭa	ū	śa	ṣa	sa	au	pa
ṭha	ṝ	e	ai	o	ṛ	na
ḍa	ḍha	ṇa	ta	tha	da	dha

This reconstruction is hypothetical, but at the moment I consider it to be the best possible interpretation of the injunctions given in the VŚT. It has therefore consistently been relied on for an interpretation of the extraction of kernel syllables treated next, despite the fact that some of these bījas obtain an unexpected form. Perhaps some details of the arrangement have been passed in silence by the text, but we are not in a position to find them out from the context.

58-67. Uddhāra "extraction" of bījas out of the Prastāra discussed above. The text (58c) speaks of "sixteen bījas", but only eight are given in first instance. It remains a problem which sixteen have been meant. Besides the eight given presently, the text intimates ten more bījas in 123f. The best solution seems to be to exclude the last two bījas of the second series, Gāyatrī and Sāvitrī, from the "canonical number", but an argument against this can be found in the frequency of at least the Sāvitrī in the ritual.

The extracted bījas in this passage are :

a. The "Three Tattvas", viz. the Ātmatattva :*kṣmāṃ*
the Vidyātattva : *kṣmūṃ*
the Śivatattva : *kṣmauṃ*.

It is possible that the *ma* should not be combined with the *kṣa*, so that the result would become *kṣām* etc. For the Ātmatattva we obtain a different result if 59cd *koṣṭhakā daśabījena saṃyuktāḥ pañcaviṃśakam*, a most unsatisfactory reading (why is *koṣṭhaka-* in the plural ? what is the syntactical relation ?), is left as it stands in the MSS. The corruption would have been caused in the first place by a mistaken reading *koṣṭhakā-* instead of *koṣṭhaikā-*, after which a secondary change from *saṃyuktam* to *saṃyuktāḥ* would have been created. The bīja of the Ātmatattva thus obtained would be *kṣāṃ* (or *kṣmāṃ*); its long vowel would be in accordance with the long vowels of the other two Tattvas. But the argument is not decisive. For the Vidyātattva, the text in 60b suggests *ūṃ*, but the parallelism with the other two Tattvas requires *kṣ* as the first consonant.

b. The five bījas of the Five Deities.
The first (Tumburu) : *kṣaṃ* (or : *kṣmaṃ*).

The second (Jayā) : *jaṃ*.

The third (Vijayā) : *bhaṃ*.

The fourth (Ajitā) : *saṃ* ?.

The fifth (Aparājitā) : *haṃ*.

The bīja of Ajitā is only alluded to by the words *binduyoniḥ caturthakam* in 63d. I surmise that the bīja is *saṃ* on the base of the evidence of the Śāradātilaka, where the bīja of Ajitā is *smryūṃ*, while the first consonants of the other bījas of the Four Goddesses given there are in accordance with those of the VŚT. If this is correct, the word *binduyoni* in 63d would have to mean "thirty-one" (the position of *sa* in the Prastāra). These five bījas are called the Supreme (*kūṭastha*) *in* vs. 66.

67c-118. Yajana, i.e. Pūjā. The communication of the bījas is interrupted by a succinct description of the ceremony of worship of the Five Deities who are identical with their bījas.

68-93. Enumeration of the traditional elements of the preparatory meditation and *nyāsa* (assignment of syllables loaded with divine power to the body).

a. Consecration of the hands (68).

b. *digbandha*, protection of the regions (68f.).

c. *ātmaśuddhi* (purification of the "inner being" of the performer of the ritual) involving *prāṇāyāma*, regulation of the breath, during which one meditates on the burning of the sinful body and its being revived by water-of-life. A bīja which is thought to realize the involutionary process is given in 74f., according to the text it should be *kṣmroṃ* or *kṣroṃ*, but it might be identical wíth Saṃhārāstra mentioned in 78 which is explained in Appendix A to the text as *kṣraṃ*.

d. Before the new body is effectuated by a system of nyāsa (called also *ālabhana* "touch"), there are purifications of the site (77cd *digbandhabhūmiṃ saṃśodhya*, *cakraśuddhyartham*

eva ca), eradication of supernatural hindrances (*vighnoccāṭana*, 78b), and purification of the hands (78cd; perhaps the same ritual as announced sub a).

e. Nyāsa (79-93) of the mentioned bījas : 1. on the hands, of the Five Bījas and the Three Tattvas; 2. (83c-89) on the hands, of the five Uttarabījas (see below, vs. 123f.) and the Astra, Māyā and Aṅkuśa (vs. 129f); this involves an exposition of two Mudrās, gestures: the Nirodhanī "Stabilizer" (symbolizing the Aṅkuśa) and the Yoni "Womb"; 3. On the body, of the Five Bījas. The touched parts are : crown of the head, face, belly (?, "above the hips", 90c), between knees and hips, between feet and knees. The results of the Nyāsa are proclaimed in 91c-93.

94-118. The worship of the Five Deities is treated very succinctly. The main attention is here devoted to a description of the Five Deities within a maṇḍala. This maṇḍala has the form of a lotus with four petals in the main directions of the sky. Tumburu resides in the centre (*karṇikā*), surrounded by the others in the following way :

	Aparājitā black	
Jayantī yellow	Tumburu	Jayā white
	Vijayā red	

Although the deities are described in dhyānaślokas which allow of a practice of mental worship, the prescriptions for the maṇḍala are concrete enough : on a pure spot smeared with cowdung, a *hasta* in length and width, this maṇḍala should be drawn. The text does not make clear if the deities are present in the form of small images or if they should be conduced to their place by a mental act. Both procedures were perhaps allowed.

Tumburu is described in vs. 96f. with four faces, eight arms, four bodies, three eyes, bearing a crown adorned by the crescent, Śiva's emblem, and bearing the (*tri*)*śūla*, *gadā*, *pāśa*

and *aṅkuśa*. No more attributes are mentioned, although only four of the eight hands are occupied by attributes. Tumburu is provided with royal apparel; he is called "god of gods" (99). Jayā (100f.) has a colour like the fruit of the *kṣīroda* (?, white), her sacred cord is a *vyāghra* (?, "tiger"; should we read *vyāla*= *nāga* "snake"?), her mount is a corpse (*preta*); she has four faces and bears the *gadā* and the *kheṭaka*. Vijayā, described in 102-104b, has the colour of the *dāḍimī* flower (red) and is provided with a bow and arrows; she is fear-inspiring and consumes fish, meat and wine; her mount is an owl, an inauspicious animal. Jayantī (104-106) has the yellow colour of pure gold while her necklace and garment are also yellow; she bears a bell and *khaṭvāṅga* club; her mount is a horse. The colour of Aparājitā is black like collyrium and she wears a black garment; she stands on a divine chariot and bears, like Jayā, the *gadā* and *kheṭaka;* she emits a terrible roar (106c-108b). The secondary figures Gāyatrī, Sāvitrī, Aṅkuśa and Astra are described in 109f., the latter two in a Sragdharā stanza (110). The Aṅkuśa "elephant hook" stands in front of the deities with frowned eyebrows; the Astra behind these with fear-inspiring countenance, his fangs smeared with human blood and fat.

The pūjā ceremony is only vaguely alluded to in 111-118; the emphasis is on the offered materials and the requisites. The worship can be effected in the mind; the kula ("family" of the Five Deities) can be made in image form out of tortoise shell, gold, silver or copper. The maṇḍala can be laid out with perfumes, ashes, *siddhārtha* or flowers, or be imagined in the heart. If worshipped in this way during a time of crisis, the deities will protect the sādhaka as if he were a son to them (118).

119-136b. The special rules; other bījas.

A question of Devī after the special rules (*viśeṣa*) of the worship serves as an introduction to some descriptions of practical applications of the worship of the Five Deities and their Bījas. These are preceded by the extraction of a number of other Bījas, in the first place the Uttarahṛdayas "Esoteric Heart Formulas" of the Five (123-128). These are given again in code; according to the prastāra system accepted above, they are :

Tumburu :	*ṣlūṃ*	(32 = *ṣa* + 19 = *la* + 34 = *ū*)
Jayā :	*yāṃ*	(17 = *ya* + 11 = *ā*)
Vijayā :	*yaṃ*	(17 = *ya*)
Ajitā :	*māṃ*	(25 = *ma* + 11 = *ā*), or *kṣmāṃ*
Aparājitā :	*kṣmāṃ* ?	(25 = *ma* + Śambhu = *kṣa* + 11 = *ā*).

The numbering is in each horizontal line from right to left. A weak point in this interpretation is that the "twenty-fifth" is here assumed to be the *ma*, while it could as well be the *kṣa* or *kṣma*; but the number might refer to the place of the *ma* as twenty-fifth consonant in the Sanskrit alphabet. It is also not certain if Śambhu really refers here to the *kṣa*.

After these follow (in 129-136b) the Bījas of the attendants :

Astra :	*kṣmaḥ* or *maḥ*	(25 = *kṣa* or *kṣma* or *ma* + 16 = *aḥ*)
Māyā :	*īḥ*	(20 = *ī* + 16 = (*a*)*ḥ*)
Aṅkuśa :	*kroṃ*	(1 = *ka* + 18 = *ra* + 38 = *o*)
Gāyatrī :	*kṣaiṃ*	(the *paramākṣara* in 25 + 39 = *aiṃ*)
Sāvitrī :	*ksūṃ*	(25 + 34 = *ū*).

I repeat that these interpretations are hypothetical and not entirely satisfactory. A strong point is that the syllable *kroṃ* is known also elsewhere as a symbol for the Aṅkuśa.

136c-150. The practice; doctrine of *nāḍīs* and *cakras.*

136c-139. By way of transition to the next passage, Īśvara announces a description of the practice (*prayoga*) of the bījas just communicated; this comes in 151f. Without knowledge of the prayoga and the "course" (*gati*), the mantras are useless. Devī now asks for an explanation of these terms.

140-150. Short exposition of the gati, i.e. the yogic doctrine of nāḍīs and cakras. Between the genitals and the navel, "he (the deity ?) has the form of the *kandamūla*"; the latter corresponds with what is usually called the *mūlādhāra* cakra, the lowest in the yogic series of internal power centres. According to the VŚT, this kandamūla is the base for the 72.000 *nāḍīs*, arteries or ducts. The power centre (*granthi* "knot") which lies in the region of the navel contains a lotus in the midst of which the person who is the object of the meditation (in a magical

rite) should be imagined as present. The deity is again located within a subtle particle (*kalā*) striving upwards within a hollow tube in the pericarp of the lotus. He is shaped like the *śikhā* (upper part of the flame) as a lamp, equal to pure crystal yet fiery and pervaded by the elements water and wind, as minute as a hundredth part of the tip of a strand of hair; he rides on the wind and cannot be expressed by words; he moves within the body (143f.). He rises through the yogic ducts *iḍā*. *piṅgalā* or *suṣumṇā*. The iḍā is present in the left part of the body, the piṅgalā in the right, and the suṣumṇā which creates and destroys, as the text says, is in the middle. Raising the god through the iḍā is applicable for acts of protection, acquisition and attraction (147a, 149c), through the piṅgalā, for acts of evil consequence; the suṣumṇā affords final release. Within the piṅgalā, the god is red, within the iḍā (*amṛtā*, 149a) he is white as snow. The results are obtainable by a mere recitation of the bījas.

151-224. Applications of the Five Bījas and the yogic meditation. This long passage consists of a series of magical practices and the announcement of their results. It is clear that this subject evoked the author's special interest. All these rites can be executed by the sādhaka (also called *mantrin* "possessor of mantras").

1. Attraction : take the *pāṃśulikā* (? some of the ashes ?) of a grown-up woman who died childless and write (a victim's) name (or the first syllable of his/her name) within the bījas of the Four Goddesses; draw a female figure by means of *gorocanā* and trample upon it with the left foot (for a man, with the right foot); one will be able to attract a woman or a man from as far as twelve miles (151-154).

2. A sorcery rite during which one performs, naked and with dishevelled hair, a nocturnal sacrifice with bones on a *śmaśāna*. One is able to destory any victim, even if he were Indra, within a week, if meditated upon as being pierced by the trident and struck by the *daṇḍa*. The sādhaka should be in a mental state of intense anger (155-158).

3. A rite of subjugation with a sacrifice of *kusumbha* flowers, meditation on the victim as being of a red colour and struck

on the head by the aṅkuśa and bound by the noose of māyā (159-161).

4. A rite of *utkarṣaṇa* (?) with a sacrifice of human flesh (162).

5. Subjugation by a mental procedure of entering another's body by the yogic arteries (163f.).

6. Eradication or expulsion of inimical armies or rulers by a sacrifice of suitable objects such as dry *nimba* leaves, tips of banners (suggestive of irresistible wind), crows' feathers etc. The sacrificial fire is taken from a *caṇḍāla's* (household or pyre) (165-167).

7. Subjugation by a meditation of the moon in one's left hand, together with the Five Bījas (drawn in the palm of the hand or silently muttered ?) (168f.).

8. The same, with the sun in one's right hand, leads to mutual dissension of friends (170).

9. Another rite of dissension effectuated by a sacrifice of all kinds of ominous objects and a touching of the victim (s) with the ashes. The Five Bījas are recited backwards (171-173).

10. Subjugation, even of conceited kings, by a meditation on both the performer and the victim within a lotus, bound by the thread of māyā, etc. (174-177).

11. Burial within a victim's house of a patch of cloth from the belongings of an expired brāhmaṇa woman, with the Five Bījas written (on it) with ashes taken from a cremation ground on the fourteenth night of the dark half of the month. The victim soon dies, even if he might be proficient in the *vidyāvrata* (178-180).

12. Pacification by means of the same Bījas surrounding the name of a client (*sādhya*) written with gorocanā (181f.).

13. A variant of the preceding by which a patient is restored to health (183f.). Other applications are : a supply becomes inexhaustible; one becomes popular, healthy and immune from danger (185f).

14. A sacrifice of the *śrīphala* or the lotus for welfare; differential results for high numbers of offerings (187-190b).

15. Obtainment of supernatural powers with the help of a

ghost (*preta*) evoked by a certain sacrifice offered into the mouth of a corpse (190c-193).

16. Attraction of a woman by means of a finger-ring of a deceased woman of haughty manners (?, 194-197b; one would expect : "taming" by attraction of a haughty woman; in 197ab we find the addition: "this is also possible for a haughty man").

17. Dissension created by sacrifice of objects of evil omen (197c-199b).

Now follows (199c-201b) a short digression on the importance of choosing the right time for one's rituals.

18. Worship of the Five Deities mentally located in the sādhya's heart-lotus; by the lotus-stalk of māyā, the victim is drawn towards the performer who recites the Five Bījas together with the first syllable of the sādhya's name. The victim is magically attracted and made the performer's servant(201c-206).

19. A rite of release in case of bondage or banishment (?, *ruddhe*, cf. the meaning of *aparuddha-*) (207-216). The victim is completely brought to submission by the Five Deities and their Bījas; the rite may result in his death.

20. Meditation of the red god within the Suṣumṇā is suitable for realising *vidveṣaṇa* and *uccāṭana* (216c-217).

21. Worship of the Five Deities on a lotus drawn within the *vargātīta* (? the syllable *ma*, or *kṣa* ?) with certain substances. The result is that they grant all the performer's wishes (218-224b).

224c-232. *Japavidhi* (method of recitation). This subject occupies, strictly speaking, the remainder of the text (224-396). The present passage contains some general rules. The performer should concentrate himself, bear the rosary in his left hand etc. For subjugation, the sādhya's name should be enclosed (*vidarbhita*, 225d) by the Five Bījas; for liquidation, the Five Bījas should be recited backwards, while the victim's name should come first. During liquidation the formula is rounded off by *hūṁ phaṭ*, during a rite of dissension by *phaṭ* only; during subjugation and attraction by *oṃ* (?), *svāhā* or *namas;* the latter word is applied during recitation, the former (*svāhā*) during a fire sacrifice. The different acts are furthered by the sacrifice of certain suitable objects such as garlic smeared with one's own blood for liquidation (231f).

233-263. *Kālatattva,* the esoteric teaching of time. This subject is presented as a necessary concomitant to recitation.

233-236. Introductory discourse on the importance of the subject. One who knows of Time knows of the Eternal Śiva, and knowledge of this Sadāśiva leads to siddhi. No success is possible without knowledge of the Kālatattva, besides of the *kriyā* (practice).

237-239. A question of Devī after the nature of this Time urges the Lord to an explanation. In the microcosmic sphere, Time is divisible into 21.600 particles (the traditional number of respirations during one day) which regulate the course of the deity upward to and downward from the *dvādaśāṅgula* (mystic centre above the head), in a 24-fold rhythm (*saṃkrānti*).

240-250b. Explanation of the Haṃsa, the internal Śiva who resides in the respiratory function. The deity is the Puruṣa or Ādheya ("Superstructure") founded upon the Ādhāra ("Substrate") or Pura ("Fortress") which consists of the well-known twenty-five categories (enumerated in the text). This is the body of six "Sheaths" *kauśika,* read as *kauṣika*), ten breaths and three strands (*guṇa*), pervaded by mystic ducts (*nāḍī*), inhabited by all deities. It revolves like a wheel under the God's supervision (248ab), like the heavenly vault with the stars under supervision of the Immovable Star (Dhruva, the Pole Star). The same is true for the mantric body of the deity which consists of the Bījas.

250c-259b. Description of the Śakti in the body and the course (*gati*) of the God who is characterized by a fiery *śikhā* (winding top-knot) called "Flashing" (*jyotīrūpā*), equal to a lotus stalk, at the upper end of which Śiva resides; he is the source and final abode of the whole of material and phonic creation. He is twofold : fiery during the "period of progression" (*ayana*) when he resides in the Piṅgalā; like amṛta during the "period of retrogression" (*viṣuva*) when his abode is the Iḍā; the way through the Suṣumṇā leads to final release. This information almost doubles that given in vs. 145f. above.

System of the gati:

Amṛta —	*ayana* —	*iḍā* —	*śucikarmāṇi* (pure acts)
Āgneya —	*viṣuva* —	*piṅgalā*—	*raudrakarmāṇi* (evil acts)
		suṣumṇā—	*mokṣamārga* (way to release)

259c-263. A digression on the nāḍīs which almost amounts to a summary of the preceding informaton.

264-300. Practical application of the secret knowledge : magic rites.

264-266b. Enumeration of the acts which are realizable : *śānti, puṣṭi, vidveṣa, uccāṭa, vaśya, ākarṣaṇa;* they should be executed on a time which is suitable for them.

266c-292. Rites of subjugation, partly amounting to love magic and recipes (*yoga*, 291c) for aphrodisiacs etc.

1. Sacrifice of one's own blood mixed with yellow orpiment and other substances (266c- 268b).

2. Construction of a small image of salt and sacrifice of the same in 800 small portions from head to feet (268c-269).

3 Piercing another image (of *saiktha*) with thorns of a *madana* in the feet, the secret part and the forehead, then burying it with its face downwards; sacrifice of (an image's) genitals into a fire kindled above it (270-274b).

4. Another rite of piercing for subjugation (274c-276).

5. "Pegging" (*kīlanam*) with a peg made of a human bone; the victim becomes impotent (277f.).

6. Preparation of an *añjana*; the performer becomes equal to the god of love (279-281).

7. Preparation of an unguent for increase of sexual potency (282-283b).

8. Another recipe for subjugation; preparations on a cremation ground (283c-286b).

9. An earthen bull is made and worshipped with red flowers; subjugation is realized by writing the victim's name with one's own blood within the bull's body (?, 286c-289b).

10. A rite with an earthen ram leads to the fulfilment of all the sādhaka's desires (289c-291).

292-300. Rites of evil consequence by sacrifice (*yāga*; of the victim's name ?) within letters (*varṇānām udare*, 292a). Perhaps both name and letters are written on a patch of cloth, bark or leaf and afterwards sacrificed into the fire, but no details are given in the text.

a. For liquidation : within a *ma*. (The name and the syllable are) written with yellow orpiment.

b. For silencing opponents : within a *sa* (293).

c. For attraction : within an *ā* (294f.).

d. For wealth : within an *e* (296ab).

e. For subjugation : within a *va* (296cd).

f. For various respectable objectives including final release : within the *haṃsa* (297).

g. For destruction of enemies: within a *bha* (298).

h. For liquidation:within (text: "at the end of") the word *phaṭ*.

i. For dissension: within the *ja*.

j. For eradication of the enemy's family: at the end of *hūṃ phaṭ*.

k. For "small" objectives (teasing or harming the enemy): within a *ya*.

301-322. More particulars on Nyāsa and the Bījas.

301-306. Nyāsa on the body of the Tattvas, etc. Résumé and advice to perform Nyāsa and ritual acts in the method as outlined before in the text and as revealed in the Ṅayottara and other Tantras. This will lead to fulfilment of the performer's desires by the Four Goddesses and their Brother.

307-317. On the Five Bījas, especially the "Hearts" (see vs. 123f.). They should be kept secret; this is the way to obtain siddhi even for the greatest of sinners. Higher than the *vargānta nirguṇa* (the *kṣa*?) is the "Heart" of the Five Deities, and still more supreme is the bīja of one syllable (?,310, unclear) in which the Five are present in their supreme form. This latter mantra is extolled as a secret wishing-gem which leads to all kinds of siddhi; it has been revealed before by Śukra who churned it from the Sarvatobhadra and the Mahāsammohana like ghee from curds (317).

318-322. A passage which in a first redaction of the text probably served as an epilogue. The tantra should only be communicated to a worthy pupil who has been initiated. Unorthodox people and revilers of the Veda who obtained their mantras without a guru, people who did not keep true to their vows (*samaya*) and spoilers of the Tantra etc. are excluded. This is the essence of the Tantra which is based upon the Mahānaya; the command of the Supreme Śiva.

323-363b: The doctrine of the *Ekākṣara*. The remaining part of the text may have been added afterwards. Of the Ekākṣara (mantra of one syllable; what is the difference with the one-syllable bījas communicated before?), no mention has been made above. It is presented as an additional method destined for people who are unable to understand the Tantric secrect doctrine.

323-331. Devī questions the Lord about the Ekākṣara, the bīja of one syllable. She has heard the secret nature of the Vīṇā the Vīṇāśikha Tantra, but the Ekākṣara which is its essence was not disclosed to her. The Lord is requested to communicate it now. It might be of use especially for those who are unable to understand the Tantra. Īśvara at first shows himself annoyed by this new request after his clear expositions in the preceding part, but he is unable to withstand Devī's pleading: "I shall ask nothing else, but this is important...".

332-339b. Exposition of the Ekākṣara in code by Īśvara. The mantra is first praised as a unique and easy method for siddhi, realisable without auxiliary rites. The code is unclear to me: the "body" is the Tattvarāja (explained as the twenty-fourth of the Prastāra, i. e. the *ha*), combined with *jātavedas*, i.e. the *ra*; the god is standing upon the *śikhā* (part of the nasal resonance?) and the goddess of the Bindu is Jayā (presumably = her Uttarahṛdaya which is *yāṃ*). This would amount to *hryāṁ*. Above it, there is said to be a *saukara* (?, 336b). Unclear is also 336cd *tantudevaṃ vijānīyān makāraṃ bindudevatām*, as well as the first half of 337 which seems to point to a fivefold application (by means of the five long vowels?). The problem is aggravated by a new description in 338f. of the Tattvarāja as combined with the nineteenth (?, this would be the *la*, which is impossible; does *ūnaviṃśati* refer here to the "eighteenth", the *ra*?) and the "twentieth vowel", which would be the *ī* according to the Prastāra. This would result into *hrīṁ*.

339c-341b. An application of the Ekākṣara. If combined with Viṣṇu (the *u* ?) and recited for 300.000 times, it will result in supernatural attraction even of trees, let alone of human beings.

341c-344. The "six limbs" (ṣaḍaṅga, 344d) of the Ekākṣara.

a. The "heart" is formed by a combination of the "eleventh"

(the *ā*) with the Tattvarāja and closed with the bindu.

b. The "head" is (constituted with) the "twenty-seventh" (the *u*).

c. The "top-knot" with "the "thirtieth" (the *au*).

d. The "harness" with the "thirty-ninth" (the *ai*).

e. The "missile" with the "sixteenth vowel" (the *aḥ*).

f. The "eye" with the "twentieth" (the *ī*).

345-349b. A completely unclear and corrupt passage, presumably on another variety of the Ekākṣara.

349c-351. Results of meditation (presumably on the Ekākṣara and/or its deity) upon different colours: the red of vermillion for attraction and subjugation; black for liquidation; *vāmarūpa* (? the Balinese version does better with *śyāmarūpa*, "dark green") for dissension; grey for eradication; white for acquisition; the colour of a peacock's throat for immobilization; all colours together for the realization of all desires. This passage, except 351cd, has been preserved in a Balinese version.

352-357c. Meditation on a flame of unequalled brilliance within the hollow space above the heart-lotus, crowned by a śikhā, pure like crystal; it is supreme, indivisible, and worshipped by yogins; shaped like a woollen thread (355a), it strives upwards; within it is the goddess (or god? the gender is hopelessly confused in these lines) in supremely subtle form.

357d-363b. The result of obtaining this essence of the Vīṇāśikhā and its bīja will consist in mastery over others in speech and the ability to act according to one's wishes. It should be meditated on, applied in ritual and carefully guarded. Its possessor may reach communion with Śiva.

363c-396. Additional directions for handling mantras and for homa.

363c-375. *Mantrasaṃskāra* "consecration of mantras". T'he consecrations include *amalīkaraṇam* "rendering spotless", *āpyāyanam* "feeding", *paramīkaraṇam* "rendering supreme", *bodhanam* "awakening", *dahanam* "burning", *dīpanam* "illumination". These performances are realized by certain varieties of meditation concerning the mantra in question.

376-392. *Japavidhi* "directions for recitation" of mantras and combinations of bījas; description of results. The performer should concentrate on the internal deity and its mantra without

allowing his mind to be distracted or obscured. There are varieties of japa (381f.): that "of wind", "of fire", "of Indra", "of Varuṇa"; their nature is not explained. The mantra should be preceded and closed by standardized syllables or words for different results in the following manner (differently in Appendix A):

Preceded by	Closed by	Result
oṁ	*namas*	wealth, enjoyment
hūṁ	*namas*	eradication of evildoers
oṁ	*svāhā*	wealth; applicable in sacrifice
oṁ raṁ?	*oṁ*?	awakening of sleeping mantra
om ram?	*phaṭ* (in the middle)	realization of objectives
hūṁ haṁ	*haṁ hūṁ*	awakening of mantra
hūṁ raṁ phaṭ	(in beginning and middle)	coercion of mantra
oṁ	*oṁ namas*	complete siddhi

393-395b. Materials fit for fire sacrifice (*homa*): fruits, seeds, ghee, sesamum etc. The sound *vaṣaṭ* should be recited. Use of bīja and mudrā is indispensable for all mantras.

395c-396. Final proclamation of effectiveness of meditation on and worship of the (subject of) the Tantra.

9. After the preceding analysis of the contents of the VŚT, it has become possible to assess *the position of the text as a source on Tumburu worship* among the other sources discussed above in Section 6; and further, to discuss the question as to how its Śaiva ideology is related to that of other Śaiva Āgamas or Tantras. In this study, we shall confine ourselves mainly to the first subject. The VŚT contains a fair amount of information which partly confirms and completes, partly contradicts the statements found in other texts. Unfortunately the new data are still incomplete because of the secondary and often casual character of the VŚT pointed out above.

The data which we now possess on Tumburu and the surrounding deities can best be presented in the form of tables, divided into three main subjects: A. Tumburu, B. The attendant deities, C. Bījas or mantras. In the tables, some items are represented which were not included above in the short survey of Section Six.[37]

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37. The following abbreviations were used :

AgPur—Agni Purāṇa
MMK—Mañjuśrīmūlakalpa
NT—Netra Tantra
Saṭk—Saṭkarmadīpikā
ŚārTil—Śāradātilaka
ŚT—the same
TSS—Tantrasārasaṃgraha
TSSC—Commentary to the same
VDhPur—Viṣṇudharmottara Purāṇa
VST—Vīṇāśikha Tantra
ISP—Īśānaśivagurudevapaddhati

For the editions, see notes 15-22 above; for the ISP, n. 39.

A. Tumburu

Source	Number of faces	Number of arms	Attributes	Colour	Other features	Mount	Symbolism
VŚT 96f.	4	8	śūla, gadā pāśa, aṅkuśa varada (,abhaya)	?	padmāsana royal apparel	?	ākāśa (VŚT, App. C)
VDhPur 3,66	4	2	kapāla, mātuluṅga	white as moonbeam		bull	?
AgPur 50,17		2?	vīṇā, śūla	white		bull	?
SārTil 19,94	4	?	pāśa, aṅkuśa śūla, khaṭvāṅga kapāla (?)	red	cipiṭanāsa costly apparel red garment	?	?
NT 11,2f.	5	10	khaḍga, carma ṭaṅka, kapāla pāśa, aṅkuśa cakra, akṣasūtra varada, abhaya	white	costly apparel tiger-skin elephant-skin	bull pīṭha: earth milk ocean ship	cit (Kṣemarāja on NT 11.7) lotus seat: śuddhavidyā bull: nādaśakti
Nt 13,29f.	?	4	śūla, mātuluṅga abhaya, akṣasūtra	?		bull	
TSS 23, 50	4	4	śūla (pāśa), aṅkuśa khaṭvāṅga, kapāla	red (aruṇa)	cipiṭanāsa red garment	?	
Ṣaṭk p. 202	?	4	śūla, sudhāghaṭa (akṣa)mālā, pustak	white as acrystal	ascetics' hair white garment ornaments	bull	
MMK chs. 47f.	4	2?	vajra, karavāla	sparkling white	lambodara bahurūpa lives on ocean	ship	ākāśa

B. *Attendants*: the four goddesses

Source	Name	Faces	Position	Colour	Function	Attributes	Mount	Symbolism
VŚT	Jayā	4	E.	white	sister	gadā, kheṭaka	preta	earth
100f	Vijayā	4	S.	red	„	cāpa (, bāṇa)	owl	water
	Jayantī	4	W.	yellow	„	khaṭvāṅga, ghaṇṭā	horse	fire
	Aparājitā	4	N.	black	„	gadā, kheṭaka	vimāna	wind
VDhPur	Jayā	4	right	white	mother	kapāla, daṇḍa	puruṣa	?
3,66,4f	Vijayā	4	„	red	„	„ , khaḍga	owl	?
	Jayantī	4	left	yellow	„	„ , akṣamālā	horse	?
	Aparājitā	4	„	black	„	„ , bhindipāla	cloud	?
ŚārTil	Jayā	?	N.E.	red	lover	?	?	?
19,101f	Vijayā	?	(N.W.)	„	„	?	?	?
	Ajitā	?	(S.W.)	„	„	?	?	?
	Aparājitā	?	(S.E.)	„	„	?	?	?
NT	Jayā	4	N.E.	white	"goddess"	ṭaṅka, kandala daṇḍa, akṣasūtra	preta	?
11,12f	Vijayā	4	N.W.	red	„	śara, kārmuka khaḍga, carma	owl	?
	Ajitā	4	S.W.	yellow	„	śakti, ghaṇṭā carma, paṭṭiśa	horse	?
	Aparājitā	4	S.E.	black	„	pāśa, aṅkuśa gadā, ratnapātra	divyāsana	?
MMK	Jayā	?	N.E.	white	sister	dhanus	?	earth
p. 528	Vijayā	?	S.E.	yellow	„	khaḍga	?	water
	Ajitā	?	S.W.	red	„	?(text: āśu)	?	fire
	Aparājitā	?	N.W.	black	„	?	?	wind

B. *Attendants*: Dūtīs and Others

source	Dūtīs	Position of Dūtīs	Bījas of Dūtīs	Kiṃkaras	Position of Kiṃkaras	Others	Position of others	Form of others
VŚT 108f.						Gāyatrī		reciting, crystal-like adornments
						Sāvitrī		reciting
						Aṅkuśa	in front of goddesses	frowned eyebrows
						Māyā	behind goddesses	
						Astra		fearsome
NT 11,9f.	Jambhanī	E.		Krodhana	S.E.	Gāyatrī	left of Tu.	red
	Mohanī	S.		Vṛntaka	S.W.	Sāvitrī	right of Tu.	white
	Subhagā	W.		Gajakarṇa	N.W.	Aṅkuśa	below Tu.	fearsome
	Durbhagā	N.		Mahābala	N.E.	Māyā	above Tu.	black
ŚārTil 19,103f.	Durbhagā	N.E.	śaṃ					
	Subhagā	N.W.	ṣaṃ					
	Karālī	S.W.	saṃ					
	Mohinī	S.E.	haṃ					
TSS(C) 23,38 23,47	Subhagā	N.E.	śaṃ					
	Durbhagā	N.W.	ṣaṃ					
	Karālā	S.W.	saṃ					
	Mohinī	S.E.	haṃ					

C. *Bījas and Mantras*

source	Tumburu	Jayā	Vijayā	Jayantī (Ajitā)	Aparājitā
VŚT 61f.	kṣaṃ or kṣmaṃ	jaṃ	bhaṃ	saṃ ?	haṃ
VŚT 119f. (Uttara-hṛdayas)	ṣlūṃ?	yāṃ?	yaṃ ?	māṃ?	kṣmāṃ ?
ŚārTil 19,87f.	kṣmryūṃ	jmryūṃ	bhmryūṃ	smryūṃ	hmryūṃ
TSS 23,21f. 23,38	kṣmryauṃ (Cintāmaṇi-mantra)	jmryauṃ	bhmryauṃ	ṃmryauṃ (smryauṃ ?)	hmryauṃ
NT	—	—	—	—	—
Ṣaṭk	prose+ hauṃ hrāṃ raṃ hrīṃ				
MMK ch.47f.	oṃ deva svāhā and other mantras[38]	om jaye svāhā	(oṃ vijaye svāhā)	oṃ ajite svāhā	oṃ aparājite svāhā

38. For these, see my Tumburu article (title above, n. 13), p. 79f.

Some additional remarks to the tables are necessary.

Sub A:

1. The VŚT does not mention the *abhaya* or "Security" hand-pose, but the *varada* and *abhaya* usually go together in iconography.
2. Padmāsana in the VŚT refers to Tumburu's posture.
3. The VDhPur and the AgPur intimate that Tumburu is seated upon a bull.
4. The references to "apparel" are summaries for various kinds of adornment.
5. The ŚārTil refers not to *aṅkuśa*, but to *sṛṇi* which = *aṅkuśa*.
6. The NT (11, 3) adds that Tumburu's (five) faces are made "in the form of Sadāśiva" (*sādāśivena vapuṣā*).
7. The NT is the only source which (in 11,25f.) refers to Tumburu's *pīṭha* (pedestal for image or liṅga). Its first element (from below) is, as usual, the Supporting Power (*ādhāraśakti*), above which come the earth, milky ocean and ship as in the table. The commentator Kṣemarāja adds that the *ksīrārṇava* (milky ocean; how to be imagined ?) stands for the element Water (*āpas*), and the Ship for Fire (*tejas*) as well as for Wind (*vāyu*). Above these, the *kanda* is located (Kṣemarāja : = *śuddhavidyā*; the same explanation is offered by him for the lotus seat, as appears from the table).
8. The figure described casually in NT 13, 29f. is styled there a *sadāśivarūpa*, but its attributes resemble those of Tumburu.
9. TSS 23, 50 gives *pāśa* instead of *śūla* as an attribute of Tumburu in a variant reading.
10. TSSC on TSS 23, 21f. mentions an alternative form of "Mahārudra" characterized by the attributes *śara*, *śūla*, *agni*, *nāga*, *ṭanka*, *karavāla*, *kapāla* and *kārmuka* (the same passage is found in ISP II, 31,94f). This bears little resemblance to the form of Tumburu found in other sources.
11. Some sources add a note on the maṇḍala of Tumburu. The VŚT : in the form of a lotus with four petals. NT, ch. 11 : a lotus with eight petals. Ṣaṭk. : Tumburu should be meditated upon with the moon's orb. MMK: Tumburu resides in a maṇḍala of five colours.

Sub B : *The four Goddesses.*

1. The symbolism of the four goddesses (Jayā = the Earth etc.) is in the VŚT found only in Appendix C.
2. The VŚT gives for Jayantī also the name Ajitā. The latter name is absent only in the VDhPur.
3. The *preta* "ghost" on whom Jayā rides according to the VŚT and the NT can be equated to the *puruṣa* "man" mentioned in the VDhPur.
4. The functioning as "lovers" is suggested by ŚārTil 19, 102 *madamanmathapīḍitāḥ*. In this function they have of course the position of "goddesses" as in the NT. Only the NT is silent on a special function of the goddesses.
5. The position of Vijayā etc. in the compass are not explicitly mentioned in the ŚārTil (19, 102) : *Īśādikoṇeṣv abhyarcet.*
6. The NT 11, 32 gives an alternative ordering for the goddesses in the cadre of a śānti rite : in a row to the right and the left sides of Tumburu, a system followed also in the VDhPur.
7. The number of the goddesses' hands is sometimes given in the sources; this can be deduced from the number of attributes in the table.
8. The MMK adds *mudrās* (symbolic forms) for Tumburu and the goddesses: round for Tumburu, the form of a crescent for Jayā, a triangle for Vijayā, a *bandha* (?) for Ajitā and a *vajra* for Aparājitā.
9. The TSSC on TSS 23, 23 refers to the Limbs (*aṅgāni*) to the Cintāmaṇimantra, to be put on the petals of the lotus-maṇḍala. Its author quotes (without mentioning a source) a śloka which mentions Jayā, Vijayā, Ajitā and Aparājitā and the Dūtīs (see the next table). The śloka in question also occurs in ISP II, 31,98.
10. The ŚārTil and the TSSC add a few characteristics of the goddesses: they are clothed and adorned in red, they chew *tāmbūla* and are overwhelmed by love (TSSC : *madanamadahṛtāḥ*).

Sub B: *The other attendants.*

1. The term "fearsome" applied in the table to Astra for the

VŚT, is a summary of the description contained in the Sragdharā stanza VŚT 110.

2. For the Dūtīs, the NT 11, 19 adds attributes (*muṇḍa* and *kartari*) for all of them. Their form is the same as that of the goddesses, but they have only one face and two hands.
3. The NT (11, 20) also gives seats or mounts for the Dūtīs : a fish for Jambhanī, a tortoise for Mohanī, a *makara* for Subhagā and a *bheka* for Durbhagā.
4. The names of the Kiṃkaras (Servants) mentioned in the NT resemble those enumerated in the same text (10, 37) for Bhairava : Krodhana, Vṛntaka, Karṣaṇa and Gajānana.
5. The position of the attendants Gāyatrī etc. in the NT can only refer to a maṇḍala.
6. The NT adds for the Aṅkuśa that it bears the attributes *pāśa, aṅkuśa, kapāla* and *khaṭvāṅga*. For the Māyā it adds (11, 23f.) an unclear characterization of the hand-poses which suggests her covering or enveloping activity : *māyā kṛṣṇā caturbhujā // mahāpaṭāvagūhinyā saṃpuṭākārayugmataḥ*. See Kṣemarāja's commentary.
7. The TSSC on TSS 23, 23 also gives a stanza enumerating the Dūtīs; it contains the corruption from Durbhagā to Durgā. The sequence of "Durgā" and Subhagā is as in the ŚārTil.
8. The form Mohanī (NT, ISP) should be preferred to Mohinī (ŚārTil, TSS).

Sub C : Bījas and Mantras.

1. For Tumburu, the TSSC on TSS 23, 21f. adds the Six Limbs : they are constituted by variations of *kṣmryauṃ* by means of the long vowels (the Heart : *kṣmryāṃ*, etc.).
2. The TSSC to TSS 23, 38-42 contains corrupt versions of the Bījas of the goddesses.

Some conclusions to be drawn from the preceding information.

1. Almost all sources consider Tumburu to have four faces (table A). Only the NT mentions a form with five faces and gives a deviating series of attributes. This may point to a contamination with the five-headed Sadāśiva who may be considered one of Tumburu's chief rivals within the Tantric

pantheon. Curiously enough, the same text in ch. 13 presents a figure which resembles Tumburu as a "form of Sadāśiva".

2. The number of arms varies; only the VŚT describes an eight-armed form.
3. As to the attributes, the *śūla* is most frequent (six times). The *pāśa* and *aṅkuśa*, two magic devices (the "noose" for binding or subjugating, the "elephant hook" for attracting a person) which often complement each other, are also popular (4x; pāśa once as a variant of śūla). The series of attributes given in the VŚT finds its closest parallel in the ŚārTil and the TSS (*khaṭvāṅga* might be equivalent to *gadā*). The Kapāla also occurs four times, but its presence in the ŚārTil (as an isolated fifth attribute) and in the TSS (the passage is absent from the ISP) is suspect. In the TSS, the parallelism with the ŚārTil requires the admission of both *śūla* and *pāśa*, and this should lead to the deletion of *kapāla* as fifth in the series. The Kapāla, which does not occur among the attriutes of Tumburu in the VŚT, was perhaps introduced by the VDhPur or its source.
4. The *vīṇā*, often associated with Tumburu, is almost everywhere absent from the list of attributes. It is only found in the AgPur, but the "Tumburu" described there is probably, as we saw, a contamination with Vīrabhadra. Although the VŚT presupposes a Vīṇā symbolism as testified by its title and the explanation thereof, there is scarcely a reference to this musical instrument in the text; only the "string of the *vīṇā* (?, *vīṇādhāra*, vs. 11) plays a role as an object of comparison. The VŚT also in this respect provides no link between the two traditions which were current about Tumburu : the "right" one of Tumburu as a Gandharva musician who attends to the orthodox gods, and the "left" one (to which the VŚT definitely belongs) of Tumburu as a form of Śiva worshipped in his own right.
5. The descriptions of the ŚārTil and the TSS(C) are closely related. The TSS (C), a fifteenth-century source, is parallelled by the Mantrapāda (ch. 31, 91f.) of the Īśānaśivagurudevapaddhati which is probably older (if it forms a genuine part of the original compilation by Īśānaśiva,

it may belong to the eleventh century A.D.).[39] But we must conclude that the presentation in the TSS(C) cannot go back to the ISP for two main reasons: a. The TSS (C) contains important additional matter not found in the ISP (*bījas*, *nyāsa* and worship of the Tumburu group in 23, 38f.); b. in a few cases of common text-material, the TSS and its "commentary" seem to offer a better reading (TSS 23, 21 *brahmamajjāviṣāgnitvak-* versus ISP 31, 91 *sarvataḥ saviṣāgnitvak* which makes no sense in the context of bīja extraction; TSSC on TSS 23, 21-29 *śivaḥ sadāruṇāmbhoje* against ISP 31, 94 *śivāsane 'ruṇāmbhoje*).

6. There are serious lacunae in the VŚT's description of Tumburu (no colour; no mount). This strengthens our impression of the secondary and somewhat superficial character of the VŚT.
7. In the descriptions of Tumburu, there are reminiscences of a folk deity of the little tradition : a flat nose (ŚārTil, TSS); a protruding belly (MMK). But these may be conventional Yakṣa-like features, and there seem to be no traces of this in the VŚT, although this text's predilection for magic may be significant.
8. Symbolic or esoteric interpretation of the figures of Tumburu and his four female companions is not prominent in the texts. The pattern very clearly symbolizes sovereignty (names of the four goddesses; kingly character of Tumburu) but this is not insisted upon in the VŚT. The obvious speculative equation of the five deities with the five elements earth etc. is not found in the VŚT itself but only stated as a memorizing remark in one of its appendices. The doctrine was probably supposed to be already familiar to the adept hearer of the text (esoteric oral tradition, or described in a lost source ?). The occurrence of the symbolism of the elements in the MMK nevertheless forms a remarkable parallel between that Buddhist text and the VŚT.

39. Īśānaśivagurudevapaddhati, vol. II, Mantrapāda, ed. T. Gaṇapati Śāstri, Trivandrum 1921 (*Triv. Skt. Series*, Vol. 72). The relation between the ISP and the TSS was discussed in my article *Khaḍga-Rāvaṇa and His Worship in Balinese and Indian Tantric Sources*, in : WZKSA, 21, 1977, pp. 143-169, on p. 149 ;158f.

9. The names Jayantī and Ajitā for the third of the four goddesses are both found in the VŚT and may therefore have existed side by side in the tradition from an early date.
10. The position of the four goddesses in the four main points of the compass which seems so self-evident is found only in the VŚT and in the ISP (31, 97 *devyo dikpattramadhyagāḥ;* not represented on the table). These four deities, protective for the worshipper, but fear-inspiring to enemies, are also frequent outside the Tumburu tradition.[40]
11. The attributes of the goddesses are in hopeless disagreement, this stands in sharp contradistinction to the far-reaching identity of their mounts; only Aparājitā comes to ride or stand on different objects. The tradition of the mounts must therefore be an old one.
12. The silence of the VŚT (and the MMK) on the Dūtīs and Kiṃkaras suggests that these personages were added to the Tumburu group in a later stage[41]. On the other hand, a group of attendants peculiar to Tumburu in the VŚT (Gāyatrī etc.) is outside this text only found in the NT (minus the Astra). For all attendants, the VŚT offers bījas which are applied in the ritual. It may be remarked that the characteristic function of the Māyā is to "cover" (*ācchādayati*), of the Aṅkuśa to "keep back" (*nirodhayati;* in a magical context : to attract), and of the Astra to "awaken" (*prabodhayati*); see VŚT 41f.
13. Bījas : a basic agreement as to the first consonant can be observed between the VŚT and the ŚārTil/TSS (*kṣ-* for Tumburu; *j-*, *bh-*, *s-* and *h-* for the four goddesses). No parallel can be found for the Uttarahṛdayas of the VŚT, nor (presumably) for the Ekākṣara. For the term Cintāmaṇimantra which is current in the TSS and the ISP, cf. the characterization of the Vīṇāśikha as a *cintāratna* in VŚT 10 and 358. Although the code language applied in the VŚT is still far from clear in some cases, it may be surmised that

40. See my Tumburu article, p. 90f.

41. For a comparable situation for Khaḍga-Rāvaṇa, see my article mentioned above in n. 39, pp. 163f. (different meaning of the term Dūtī).

the simple form of the bījas taught by this text reflects an older stage.

We may conclude with some general remarks on Tumburu and the Vīṇāśikhatantra. We have seen that Tumburu generally appears with royal apparel (even when he wears ascetic's hair, as in the Ṣaṭkarmadīpikā). He is typically a royal manifestation of Śiva who specializes in wielding protective supernatural powers directly applicable in real life, with an emphasis on healing (in this function he may be compared to the "Rois thaumaturges" of medieval France; the function is most prominent in the MMK, less so in the VŚT; besides, the healing is effected by means of potent herbs). His worship may lead to yogic siddhis such as flying through the air, but this is not insisted upon.

At the same time, he is definitely a Tantric deity as appears from his intimate connection with one or more magically potent syllables (bījas). The ability of a human performer to apply the divine power inherent in these formulas for his own (or his client's) objectives can only be obtained by an exercise in yogic meditation described in VŚT 140f. Tumburu resides in (and strives upward along) the hollow duct of Suṣumṇā above the heart-lotus in the form of a Śikhā of a lamp (cf. also vs. 250f.); permeated by the elements (earth,) water, fire and wind, he is himself equal to the spotless Ākāśa, the eternal Space or Void. The god can be raised through the *iḍā* and the *piṅgalā*, the yogic ducts to the left and right of the Suṣumṇā, for special purposes. The procedure must have been based on yogic experience; it resembles a primitive form of Kuṇḍalinīyoga although there are important differences (we may compare the Sūkṣmadhyāna "subtle meditation" in the seventh chapter of the Netratantra). In vs. 140f., the VŚT makes no mention of a Śakti who rises to meet her male partner in the Dvādaśāṅga, the mystic centre above the head. The god himself is active and moves along the internal path. This interpretation of the Tantric yoga process looks archaic and seems not to have been continued afterwards, or relegated to the sphere of magic practition. The Dvādaśāṅga is, however, mentioned in another relevant passage (237f.)as the goal of the deity's upward course; he seems to be equated with the ancient concept of the Haṃsa

in 240f. and imagined as a microcosmic concretization of Sāṃkhya evolutionary theory. In 250f., we obtain the impression that the internal deity in the microcosm of the body strives toward the universal Śiva at the tip of the Śikhā above the head. Even a Śakti is mentioned there, but her relation to the male deity remains unclear. The same obscurity prevails in 352f. (perhaps added at a later stage), where the manuscript makes a mess of masculine and feminine endings.

The Vīṇāśikhatantra itself has already repeatedly been characterized in the preceding pages as a secondary source. Several subjects which might have been treated in our view are absent from it. There is no allusion to a mythology of the divine family, nor to any symbolic interpretation of the name Tumburu as suggested by the important Balinese hymn *Oṃkārātmānaṃ mantram* (Stuti & Stava No. 588[42]); we do not find a discussion of the Vāmasrotas to which the Tumburu tradition belongs according to the Netratantra, ch. 9. But there are at least references (by title only) to older sources of the tradition : The Sammohana, Nayottara and Śiraścheda (known also from the Cambodian inscription of Sdok kak Thom) in vs. 4; the Sammohana again in 316 and 317; the Nayottara again in 305; the Mahānaya (probably = Nayottara) in 322; and a hitherto unknown source, the Sarvatobhadra, in 317. The VŚT announces only domestic ritual (vs. 13; emendation) and is silent on temple worship. Despite setbacks like these, the text should be valued as an important and probably old source. I cannot commit myself to a statement on the date of its composition. Much depends on the question as to whether the text as we have it now is identical with the Vināśikha referred to in the inscription of Sdok kak Thom of 802 A.D. If such is the case, the text must be at least some decades earlier than that date; on the other hand, I suppose it to be younger than the MMK (Mañjuśrīmūlakalpa). Of the important new information found in the VŚT special mention may be made of :

a. Description of the maṇḍala of Tumburu, of initiation therein and creation of bījas from a prastāra (geometric ordering of the alphabet signifying the source of phonic creation);

42. The so-called Sūryastava; see above, n. 35.

b. The details of application of these bījas in magical practice;

c. Remarks on the meditation on Tumburu's mystical presence in the microcosm of the body.

A comparison of the VŚT with the relevant passages in other texts mentioned above shows that the VŚT often goes its own way but sometimes agrees with one or more of these sources in turn. It agrees with the Netratantra in the mentioning of the secondary group of attendants (Gāyatrī etc.); with the Śāradātilaka and the Tantrasārasaṃgraha in the form of the bījas (partly), in the mentioning of a system of Nyāsa (compare, for instance, ŚārTil 19,90 with VŚT 80), and in a few details of terminology (cf. *deveśa* in TSS 23, 41; *devadeva* in VŚT 124; Tumburu as *devarāja* in Cambodia; the point should not be overstressed). On the other hand, the ordering of the letters on Tumburu's pedestal in ŚārTil 19, 96f. radically differs from the Prastāra described in VŚT 52f. (There is a vague resemblance to the Yantra in ŚārTil 19,113.) I think that the VŚT is in any case prior to the ŚārTil and its source, probably also to the other Hindu sources except perhaps the Netratantra. The relation of the VŚT to the NT is difficult to assess. The NT of course presupposes the existence of sources belonging to the Vāmasrotas, but precedence of the VŚT itself cannot be proven. The absence of bījas may point to an older stage of borrowing by the NT as compared to the ŚārTil.

The relations between the VŚT and the MMK are interesting. The identification of Tumburu and the four goddesses with the five elements which occurs in the MMK as well as in an appendix to the VŚT has already been noted above. Another important point in which both sources go together is the characterization of Tumburu and the Four as "Brother" and "Sisters". Unfortunately no mythological background to this family relation (*kula*, VŚT 114 !) is given. In any case, no matter in what way the relation between the god and his female companions is characterized (they are his Śaktis or sisters or just goddesses around a god), the system is clearly male-oriented. The male is the central figure, identical with Ultimate Reality, beneficial, controlling the ruthless activity of the females who may protect the devotee,

it is true, but who inspire terror in the enemy (or, we may add, the wrongly guided). No mention is made of a personal Śakti of Tumburu or of male partners (Bhairavas) of the four goddesses (one Śakti is only described in the yogic passages, as we saw). The Śāktic influence is therefore limited and of a very special kind.

A third feature common to both the VŚT and the MMK is a marked predilection for magical application of the mantras or bījas of these deities. The rites described in both texts resemble each other. Standard terms of magic such as *vaśīkaraṇa* or *uccāṭana* are found in the VŚT (especially in 264f.) but the systematization of these rites as "Six Acts" (*ṣaṭ karmāṇi*) known from younger Tantric sources is absent. The position of the VŚT and related texts with regard to this subject should be reconsidered in the cadre of a historical study of magical terminology in Sanskrit literature which is still unwritten.

It seems to me that the agreements between the VŚT and the MMK are old. But there are also important differences :

a. The series of colours of the goddesses in the MMK differs from all other sources; in the MMK Vijayā (water) is yellow and Ajitā (fire) red; elsewhere, the reversal is the case.

b. The mantras in the MMK deviate completely from those given in the VŚT and the other sources (but the distinction between "basic" and "heart" mantras in the MMK might be considered as a link with the VŚT[43]).

c. No reference is found in the VŚT to the deities as "roaming over the ocean" and the mountains or standing in a ship as is said in the MMK. A reference to a ship as part of the god's pedestal is found only in the NT. The MMK may have based itself upon a symbolism of the elements explained by Kṣemarāja in his commentary on the NT passage (11,25). He equates the ship to Fire and Wind. The MMK may have reinterpreted the ship in a Buddhist way (the Deities roam about everywhere to do good to creatures). This presupposes considerable antiquity for the symbolism of the Mahābhūtas(elements) and the position of the ship in the tradition about Tumburu; the absence of these features in the text of the VŚT remains curious. The explanation of the figure of Tumburu with *cit* by

43. Cf. my Tumburu article, p. 79.

Kṣemarāja points to an equation of Ākāśa and the principle of consciousness which must have been current in the school.

The VŚT as a whole can perhaps best be characterized as a guide for Sādhakas, individual adepts; the initiation taught by it in its earlier part is then a Sādhakadīkṣā which includes an *abhiṣeka* (the latter term does not occur in the VŚT)[44]. This hypothesis fits in very well with the remarkable frequency of related terms such as *sādhaka*, *sādhana*, *siddhi*[45] and *mantrin*[46]. The devotion to one mantra, at least to one deity symbolized by a small group of mantras taught in the VŚT is also characteristic for a Sādhaka's career[47]. One of the main functions of the VŚT is therefore to proclaim these bījas and their creation (of course in esoteric language) and to guide the adept towards their use in administering to the needs of clients in the private as well as the public sphere. Some of the aims and desires recorded in the texts would suit aristocrats, kings engaged in feuds or banished princes who had recourse to guerilla warfare; cf. the cases of *vaś(y)a*, *uccāṭana* (eradication or expulsion of enemies) and *vidveṣaṇa* (sowing dissension between friends or allies). As has been remarked by Madame Brunner, the performer is transformed (or Sanskritized) magician[48], as can also be deduced from the attention paid by the VŚT to the rules of Mantravāda at the end (vs. 363f.). But the main function of the Sādhaka is protective; he sees to the safety and welfare of the ruler and the community. For himself, the text claims mundane welfare, but also access to final release (for instance, in 45 and 324). Just like his deity, the Sādhaka is ambivalent: he can protect and destroy. It can be imagined that such claims, if supported by a powerful and resourceful personality (his mental power enhanced by concentration on the internal deity), could be of interest to the South East Asian rulers who would be unable to find a similar competence among native

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44. See Hélène Brunner, *Le Sādhaka, personnage oublié du Śivaïsme du Sud*, in : *Journal Asiatique*, 263, 1975, pp. 411-443, on p. 416; 421.— *Vabhiṣic* is found once in the VŚT (47c).

45. See the same article by Mme. Brunner, p. 431; 432.

46. Same article, p. 431.

47. Same article, p. 420.

48. Same article, p. 435f.

practitioners. The details of the history of Tumburu worship in South and South East Asia (was, for instance, Hiraṇyadāma, who taught the sacred books to Śivakaivalya, Jayavarman's court priest, of Indian, Khmer or Javanese provenance ?) will, however, continue to escape us. It is in any case a remarkable fact that a tradition considered as inferior in India was able to strengthen its position in South East Asia by royal support.

PART II

TEXT OF THE VĪṆĀŚIKHA TANTRA

Note : The readings found in the critical notes without siglum are always the original readings of both manuscripts. For scribal features which have silently been adapted, see the Introduction, sub 3.

Letters between square brackets have been added by the editor.

Oṃ namo mahābhairavāya /

1 Kailāsaśikhare ramye nānāratnopaśobhite /
nānādrumalatākīrṇe siddhacāraṇasevite //
2 tatra devaḥ suraśreṣṭhaḥ krīḍate umayā saha /
stūyamāno mahāsiddhair mahākālādibhir gaṇaiḥ //
3 ṛṣibhiś ca mahābhāgair bhṛgvādyaiḥ surasattamaiḥ /
teṣāṃ madhye samutthāya devī vacanam abravīt //
4 śrutaṃ sammohanaṃ tantraṃ tathā nayottaraṃ mahat /
śiraśchedaṃ ca deveśa tvatprasādāt sudurlabham //
5 vratasādhyāni caitāni yāgasādhyāni vai punaḥ /
anyasārā yato loke prāyo draviṇavarjitāḥ //
6 ebhyo 'pi cottaraṃ yasmāt kevalaṃ jñānasiddhidam /
sarvakāmapradaṃ deva yathāvad bījapañcakaṃ //
7 uttaraṃ hṛdayaṃ hy eṣāṃ bhaktāya dātum arhasi //

śrī īśvara uvāca /

8 yan na kasyacid ākhyātaṃ śukrādīnāṃ ca yoginām /
subhaktasya vinītasya gopitaṃ vai guhasya ca //
9 catuḥṣaṣṭiḥ samākhyātāḥ śiṣyās tantreṣu ye mayā /
teṣām api na cākhyātaṃ brahmaviṣṇupuraḥsaraiḥ //
10 tad ahaṃ sampravakṣyāmi cintāratnam ivāparam /
tantraṃ vīṇāśikhaṃ nāma nirvyājenāśusiddhidam //
11 devītumburusaṃyuktaṃ vīṇādhārasusaṃsthitam /
śikhāyogena iṣyante tena vīṇāśikhā smṛtā //
12 yāgam ādau pravakṣyāmi tantrasāraṃ sudurlabham /
tenaiva varadā devyo nityaṃ devi bhavanti hi //
13 gṛhayāgam idaṃ devi yo jānātīha sādhakaḥ /
vratahomād ṛte cāsmin susiddhiṃ labhate param //
14 śiṣyāṇām āditaḥ kuryād yāgaṃ kṛtvā parigraham /
nānyathā darśayet tantraṃ na cāsau siddhim āpnuyāt //
15 caturthyām atha pañcamyāṃ navamyām ekādaśīṣu ca /
grahaṇe vāpi kartavyā sarvadā cārkasomayoḥ //
16 caturthyāṃ yajanaṃ śreṣṭhaṃ saubhāgyakaraṇaṃ mahat/
śrīkāmo yajanaṃ kuryāt pañcamyāṃ susamāhitaḥ //
17 saṃgrāme vijayārthī vā pararāṣṭravimardanam /
navamyāṃ pārthivaṃ yāgaṃ kurvīta bhaginīpriyam //

18 ekādaśyāṃ yajed yas tu śivaloke mahīyate /
sugupte nirjane deśe saridvāpītaṭe 'pi vā //
19 kṛtvādau bhūmisaṃśuddhiṃ sāvitryā deśikottamaḥ /
kṛtvā pūjāṃ prakurvīta śiṣyāṇām adhivāsanam //
20 carukaṃ sādhane paścāt sāvitryā dāpayed budhaḥ /
śiṣyāṇāṃ dantakāṣṭhaṃ ca sakṣīraṃ dvādaśāṅgulam //
21 ācamya śiṣyam āhūya pañcatattvapariṣkṛtam /
sāvitryā prokṣayed bhūyas tattvajaptaṃ yathoditam //
22 pramārjayet kuśāgreṇa tasyāṅgāni samālabhet /
ālabhyaiva tu sāvitryā kṣālayet sakalaṃ kramāt //
23 yāgabhūmau svaśiṣyāṃs tu svapec ca kuśasaṃstare /
rakṣāṃ sadā śatair bījaiḥ kṛtvā dhyātvā ca tāḥ kramāt //
24 tataḥ prabhāte vimale mukhaṃ prakṣālya sādhakaḥ /
iṣṭāniṣṭāṃ gurau ceṣṭāṃ praṇipatya nivedayet //
25 iṣṭāniṣṭān viditvā tu deśikaḥ sādhakasya tu /
ādau deśe same bhūmau vivikte śalyavarjite //
26 maṇḍalaṃ saṃlikhet prājño yathāvad vidhipūrvakam /
caturhastaṃ caturdvāram athavā caikahastakam //
27 maṇḍalam saṃlikhed divyam śālicūrṇena sūjjvalam /
tatra madhye likhet padmaṃ catuḥpattraṃ sakarṇikam //
28 śvetāsṛkpītakṛṣṇāni kamalasya dalāni tu /
prāg ārabhya yathānyāyaṃ saumyeśāntāni lekhayet //
29 karṇikāṃ ca tathā madhye śabalāṃ deśikottamaḥ /
caturmūrtiṃ caturvarṇaṃ svena bījena tumburum //
30 caturvarṇam īśvaraṃ dhyāyen niviṣṭam karṇikodare /
tataḥ sitāṃ svabījena jayāṃ prāgdale vinyaset //
31 bandhūkakusumaprakhyāṃ vijayāṃ dakṣiṇe dale /
svacchacāmīkaraprakhyāṃ ajitāṃ paścime dale //
32 bhinnāñjanacayaprakhyām uttare cāparājitām /
vinyasya pūjāṃ kurvīta svaiḥ svair bījair yathākramam//
33 puṣpadhūpaiś ca balibhir yathākālāntaraiḥ śubhaiḥ/
sadvitānapatākāḍhyaṃ sragmālālaṃkṛtaṃ puram //
34 pradīptadīpakair dikṣu samantād avabhāsitam /
nānābhakṣyānnapānaiś ca svādubhir vyañjanais tathā //
35 phalair nānāvidhaiś caiva paritaḥ paryavasthitaiḥ /
kalaśair vāripūrṇaiś ca daśadikṣu vyavasthitaiḥ //
36 cūtapallavasaṃvītaiḥ sragmālālaṃkṛtaiḥ śubhaiḥ /
evaṃ yaṣṭvā yathānyāyaṃ śiṣyān āprokṣya vāriṇā //

37 sāvitryā mukham āsādya vāsasā sakalīkṛtān /
svaiḥ svair bījair nyaset puṣpān śiṣyāṇāṃ karayor dva-
yoḥ //
38 jayāt praveśayen māyāṃ maṇḍalaṃ deśikottamaḥ /
praveśya tatra śiṣyaṃ tu dvitricatuḥpañca eva vā //
39 tato 'gnikāryaṃ kurvīta maṇḍalāt paścime bahiḥ /
ullikhyoddhṛtya sāvitryā kuśān saṃstīrya sarvataḥ //
40 astrabījena cābhyukṣya gandhatoyena deśikaḥ /
vahnim ādāya tenaiva sāvitryā pūjayet tataḥ //
41 tatas tattvatrayaṃ nyasya vahner eva yathākramam /
niruddhamāyātasmāttam aṅkuśena nirodhayet //
42 māyayācchādayet paścād astreṇaiva prabodhayet /
homadravyasya sarvasya kuryāt tenaiva śodhanam //
43 tataś ca sarpiṣo homaṃ vidhivat kārayed budhaḥ /
svabījair eva tad dhutvā dīkṣāṃ śiṣyasya kārayet //
44 saṃyojya vidhivad bījair mahābhūteṣu pañcasu /
sakale tattvaṃ saṃyojya pariṣṭhāpya pare 'dhvani //
45 niyoktavyaṃ tatas tatra yatrāsavāṃsvaraparam? /
eṣā dīkṣā yathānyāyaṃ bhuktimuktiphalapradā //
46 tair eva pañcabhis tattvaṃ sakale sakalātmikā /
niṣkale niṣkalā proktā sādhikārādhvanaḥ purā //
47 dīkṣayitvā tataḥ śiṣyān sādhikārapare sthitān /
abhiṣicya svabījais tu bījān tebhyaḥ pradāpayet //
48 nivedya samayān tasya hṛnmudrāṅgulidarśanāt /
anujñāṃ sādhakendrasya tasya dadyān mahātmanā //
49 tataḥ svavidyānaivedyaṃ bhakṣayet sādhakottamaḥ /
devyaḥ prītā bhavanty eva avaśiṣṭaṃ jale kṣipet //
50 ācāryaṃ pūjayed bhaktyā sarvasvenāpare vidhā? /
praṇāmaiḥ śaktidānaiś ca yena vā tuṣyate guruḥ //
51 sragvī sitoṣṇīṣī caiva sarvālaṃkārabhūṣitaḥ /
uccāsanasthaḥ prāgvaktraḥ kalpayet koṣamaṇḍale //
52 gośakṛdbhasmaliptas tu śucau janavivarjite /
susame bhūmideśe tu prastāraṃ prastarec chuciḥ //
53 caturasram ataḥ kṛtvā prastārarekham ujjvalam /
kuryād ekonapañcāśat koṣṭhakān tu samān śubhān //
54 śatārdhārdhāsanāsīnaṃ pañcavargāntabindukam /
śikhāsambhinnamūrdhāntaṃ kaṣākhyaṃ madhyakoṣṭ-
hake //

55 vidigdikṣaṃsthakoṣṭheṣu tatpārśve bahir aṣṭasu /
yaśavargān nyased devi aiśānyādiṣu tatkramāt //
56 āgneyādiṣu koṣṭheṣu napuṃsakacatuṣṭayam /
aiśānyādikramād devi bījadvādaśakaṃ nyaset //
57 tṛtīyapaṅktikoṣṭheṣu caturthe pañcaviṃśakam /
aiśānyādiṣu koṣṭheṣu bījāni kramaśo nyaset //
58 prastāram evaṃ prastārya svaravarṇaṃ ca śobhane /
bījaṣoḍaśakaṃ caiva proddharet tu yathākramam//
59 kādipaṅktiṃ purākṛtya kramād vyastasamastakam /
koṣṭhaikādaśabījena saṃyuktaṃ pañcaviṃśakam //
60 ātmatattvam iti khyātaṃ vidyākhyaṃ catustriṃśakam /
śivatattvaṃ tu deveśi triṃśakoṣṭheṣu saṃyutam //
61 tattvatritayam etad dhi nyāsaṃ ca samudāhṛtam /
binduyuktāny aśesāṇi nyastavyāni yathākramam //
62 atra siddhiḥ sthitā devi vijñeyā sādhakottamaiḥ /
pañcaviṃśatikoṣṭhasthaṃ prathamaṃ bījam ucyate //
63 dvisaptakoṣṭhakaṃ bījaṃ dvitīyaṃ samudāhṛtam /
tṛtīyam aṣṭakoṣṭhasthaṃ binduyoniḥ caturthakam //
64 caturviṃśatikoṣṭhasthaṃ pañcamaṃ bījam ucyate /
bījāni devadevīnāṃ nirṇītāni yathākramam //
65 kālabaddhānilair bījaiḥ kalāyatheṣṭhayā yutam /
ardhendu binduśikhayā saṃnibhāni krameṇa tu //
66 bījapañcakam uddhṛtya kathitaṃ devi te kramāt /
kūṭasthās tu smṛtā bījāḥ pañca caiva varānane //
67 bījapañcakam abhyasya sarvakāmaphalapradam /
yajanaṃ sampravakṣyāmi sarvasiddhipradāyakam //
68 karasaṃskāram ādau tu kṛtvānena krameṇa tu /
vakṣyamāṇena cānena digbandhaśodhyam eva hi //
69 saṃhārāstreṇa digbandhaḥ prāṇāyāmapuraḥsaraḥ /
prāṇāyāmais tribhir devi ātmānaṃ tu viśodhayet //
70 niṣkramya recayed vāyuṃ navaṃ cākṛṣya pūrayet /
nirodhe kumbhakaḥ proktaḥ prāṇāyāmaṃ prakīrtitam //
71 dhyātvā kālāgnibījaṃ tu yugāntānalasaprabham /
nyaset pādatale mantrī jvālāmālākulaṃ mahat //
72 nirdahec cātmadehaṃ tu vāriṇāplāvayet tataḥ /
dagdhvā tu prākṛtaṃ dehaṃ bhasmakūṭam iva sthitam //
73 tataś cāmṛtadhārābhir vidyādehaṃ vicintayet /
sravantaṃ mūrdhni paramaṃ praṇavaṃ ca adhomu-
kham //

74 vāruṇāmṛtasaṃyuktaṃ śuddhasphaṭikanirmalam /
kaṣākhyaṃ yat smṛtaṃ bījaṃ rephadvayasamāyutam //
75 adha oṃkārasaṃyuktaṃ ūrdhvaṃ bindukabhūṣitam /
anenaiva tu bījena śikhayā bhinnamastakam //
76 dhāraṇāyogamārgeṇa nirdahet sādhakottamaḥ /
dehaṃ saṃśodhayen mantrī ghorapāpaṃ tu kalmaṣam //
77 nyāsam ālabhanaṃ kuryād bhaven mantrātmavigrahaḥ /
digbandhabhūmiṃ saṃśodhya cakraśuddhyartham eva ca //
78 saṃhārāstreṇa kurvīta vighnoccāṭanam eva ca /
hastau saṃśodhayet paścād vidhir eṣa prakīrtitaḥ //
79 kṛtvā tu vidhivan mantrī tataḥ karma samārabhet /
āmaṇibandhanāt pūrvaṃ bharamākhāś ? ca vinyaset /
80 aṅguṣṭhādikaniṣṭhāntaṃ nyased vai bījapañcakam /
aṅguṣṭhād ye tu ye parvā karayor ubhayor api //
81 ātmatattvaṃ nyasen mūrdhni vidyātattvaṃ dvitīyake /
śivaṃ dadyāt tṛtīyeṣu sarvasiddhiṣu bhāmini //
82 adhastād ātmatattvaṃ tu vidyātattvaṃ tu madhyataḥ /
śivatattvaṃ nyasen mūrdhni haste dehe punaḥ kramāt //
83 evaṃ tattvatrayaṃ nyasya tathā kūṭākṣarāṇi tu /
bhūyaś cottarabījāni vinyaset tu varānane //
84 astraṃ caiva tu vinyasya visphuliṅgasamaprabham /
māyayācchādayitvā tu aṅkuśena nirodhayet //
85 yonimudrāṃ tato baddhvā kuryāt [tu] sakalāṃ tanum /
etad ālabhanaṃ caiva tava devi prakīrtitam //
86 aṅguṣṭhau grathitau kṛtvā karayor ubhayor api /
tarjanīṃ vāmahaste tu prasāryākuñcayed budhaḥ //
87 eṣā nirodhanī proktā mudreyam aṅkuśasya tu /
vaśyākarṣaṇakāryeṣu prayojyā sādhakottamaiḥ //
88 tarjanī madhyamā caiva anāmā dakṣiṇasya tu /
vāme trīṇi samākramya aṅguṣṭhau ca susaṃsthitau //
89 adhastāt sarvataḥ proktā dakṣiṇā tu kaniṣṭhikā /
tarjanyaṅguṣṭhayor madhye yonimudrā prakīrtitā //
90 ādyaṃ mūrdhni tato bījaṃ dvitīyaṃ mukhamaṇḍale /
kaṭyūrdhve ca tataś cānyaṃ caturthaṃ jānutaḥ kaṭim //
91 āpādajānunī cānyaṃ prasṛtaiś ca karaiḥ kramāt /
evaṃ bījena dehas tu mucyate nātra saṃśayaḥ //
92 vajropalamahāvarṣaṃ coradaṃṣṭrībhayāvaham /
mucyate ca sadā rogair mṛtyurūpair durāsadaiḥ //

93 ahigaraviṣaśastrajvarakuṣṭhakṣayādibhiḥ /
mucyate nātra saṃdeho yo 'pi syāt pātakī naraḥ //
94 upalipya śubhe deśe pracchanne janavarjite /
pūrvavad dhastamātraṃ tu likhitvā maṇḍalaṃ śubham //
95 catuḥpattraṃ tu tatrābjaṃ sarvavarṇitakarṇikām /
sitaraktapītakṛṣṇāṃ pūrvādidalasaṃsthitām //
96 jayādyaṃ vinyasen mantrī tumburuṃ karṇikopari /
padmāsanopaviṣṭaṃ tu varadānodyatakaram //
97 caturvaktram aṣṭabhujaṃ catuṣkāyaṃ trilocanam /
nāgayajñopavītaṃ tu śūlapāṇiṃ gadādharam //
98 mukuṭena vicitreṇa śaśāṅkadhṛtaśekharam /
śaktīnāṃ tu priyaṃ devaṃ pāśāṅkuśakaraprabham //
99 divyāmbarātapatreṇa divyasragbandhalepanam /
devadevaṃ sadā dhyāyet sūryakoṭisamaprabham //
100 kṣīrodaphalasaṃkāśāṃ vyāghrayajñopavītinīm /
pretārūḍhāṃ caturvaktrāṃ gadākheṭakadhāriṇīm //
101 divyāmbarātapatreṇa hārakeyūrabhūṣitām /
devadevīṃ jayāṃ dhyāyed dīpyamānāṃ svatejasā //
102 devasyābhimukho mantrī sasmitotphullalocanām /
dāḍimīkusumaprakhyāṃ suragopakasaprabhām //
103 cāpodyatakarāṃ ghorāṃ matsyamāṃsasurāpriyām /
ulūke saṃsthitāṃ devīṃ hārakeyūrabhūṣitām //
104 raktāmbarātapatreṇa vijayāṃ siddhidāṃ smaret /
dhātucāmīkaraprakhyāṃ pītamālyāmbarapriyām //
105 ghaṇṭākhaṭvāṅgadharīṃ devīm aśvārūḍhāṃ mahābalām/
sūryāyutapratīkāśīṃ sarvābharaṇabhūṣitām //
106 jayantīṃ dhyāyati kṣipraṃ siddhim āpnoti puṣkalām /
bhinnāñjanasamaprakhyāṃ śarvarītimiraprabhām //
107 kṛṣṇakauśeyasaṃvītāṃ muktikāmaṇibhūṣitām /
divyaṃ vimānam ārūḍhāṃ gadākheṭakadhāriṇīm //
108 mahārāvādinirghoṣaiś cintayed aparājitām /
gāyatrīṃ vā japantīṃ ca sphāṭikamaṇibhūṣitām //
109 ṛgyajussāmātharvākhyaṃ gāyantīṃ vā tathaiva ca /
sāvitrīṃ divyarūpāṃ tūpaniṣadgāyane ratām //
110 devīnām agrasaṃsthaṃ kṛtabhṛkuṭimukhaṃ cintayed aṅkuśākhyaṃ
sampṛṣṭhe cāstrarājaṃ prakaṭitasumahāsṛkvaṇīlelihānam/
saṃkruddhaṃ bhīṣayantaṃ nararudhiravasādigdhadāntakālālaṃ ....

.... //

111 evaṃ dhyātvā viśālākṣi tataḥ pūjā pravartate /
bhakṣyabhojyavidhānaiś ca gandhapuṣpādibhiḥ kramāt
112 pūjayet kūṭamadhyasthaṃ tatra madhye vidhānataḥ /
bhūr evāyaṃ pādapadmair hṛdi vāmakare 'thavā //
113 manasā pūjayen nityaṃ siddhikāmaḥ samāhitaḥ /
mahāśaṅkhamayaṃ kuryād athavā kacchapasya tu //
114 sauvarṇaṃ rajataṃ tāmraṃ kulaṃ bhavati siddhidam /
gandhamaṇḍalake vāpi athavā bhasmamaṇḍale //
115 siddhārthamaṇḍale vāpi athavā hṛdi maṇḍale /
kusumbhamaṇḍale vāpi puṣpamaṇḍalake 'pi vā //
116 nāgakeśarajobhir vā likhitvā maṇḍalaṃ śubham /
muktidā siddhidā hy evaṃ bhavantīty avicāraṇāt //
117 sampūjya ca yathānyāyaṃ gandhapuṣpādi yojayet /
darśayed yonimudrāṃ tu kāle karmāṇi kārayet //
118 samutpanneṣu kāryeṣu prāṇadraviṇahāriṣu /
pūjitāḥ sādhakaṃ devyaḥ parirakṣanti putravat //

śrīdevy uvāca //

119 atrāpi yāgam evoktaṃ viśeṣaḥ ko 'paraḥ prabho /
yathā tu abhyāsamātreṇa siddhir bhavati kāmadā //
120 kevalaṃ smaraṇād eva tathā tvaṃ vaktum arhasi /
praṇayasva prasādaś ca yadi cāsti maheśvara //

śrī īśvara uvāca //

121 śṛṇuṣvaikamanā bhadre prākṛtaṃ tapasaḥ phalam /
praṇayād atulaṃ vāpi rahasyaṃ paramaṃ padam //
122 uttarottarayogena tantraṃ te kathitaṃ mayā /
atrāntaram idaṃ jñānaṃ śrutvā bhavati nirvṛtiḥ //
123 prastārya pūrvavad varṇaṃ proddhared bījapañcakam /
pūrvavat kramayogena sarvakāmaprasiddhaye //
124 ādau dvātriṃśakaṃ bījaṃ yuktam ekonaviṃśati /
catustriṃśaṃ tato 'dhastād devadevaṃ prakalpayet //
125 jayā saptadaśaṃ bījaṃ yuktam ekādaśena tu /
tad eva vijayākhyātā kiṃ tu yuktaṃ na kena cit //
126 pañcaviṃśac chikhābhāji yuktam ekādaśena tu /
ajitāyāḥ samuddiṣṭaṃ caturthyāḥ śṛṇu sāmpratam //
127 varṇaikādaśasaṃyuktaṃ śambhusthaṃ pañcaviṃśakam/
guhyam etat samuddiṣṭaṃ praṣṭavyaṃ nānyataḥ param //

128 sarvakāmapradaṃ devi etad vai bījapañcakam /
uttaraṃ hṛdayaṃ hy etat sarvatantreṣu cottaram //
129 yāni kāni ca karmāṇi sarvāṇy etais tu kārayet /
pañcaviṃśatikoṣasthaṃ yuktaṃ vai ṣoḍaśena tu //
130 astram etat samuddiṣṭam asmiṃs tantre ca suvrate /
punar etadbījayuktaṃ viṃśakena samanvitam //
131 māyā hy eṣā samuddiṣṭā śivasyānantarūpiṇī /
ādikoṣṭhakabījaṃ tu adhastāṣṭādaśasaṃyutam //
132 aṣṭatriṃśatikoṣasthaṃ tasyopari niyojayet /
aṅkuśoddharaṇaṃ hy etad devīnāṃ saṃnirodhane //
133 bindupuñjasametā hi nyastavyā tu yathākramam /
pañcaviṃśatikoṣasthaṃ tad eva paramākṣaram /
134 navatriṃśasamāyuktaṃ bījaṃ gāyatrisaṃjñakam /
etad bījavaraṃ divyaṃ yojyam ālabhanādike //
135 catustriṃśatikoṣasthaṃ pañcaviṃśatiyojitam /
sarvakarmasamuddiṣṭaṃ bījaṃ sāvitrisaṃjñitam //
136 ardhenduśikhayā devi lāñchitāni tu pūrvavat /
prayogaṃ cāsya vakṣyāmi siddhir yenāśu jāyate //
137 prayogaṃ kāraṇaṃ devi granthaśāstram akāraṇam /
sarvatra sulabhaṃ śāstraṃ prayogaṃ tu sudurlabham //
138 prayogarahitā mantrā naiva siddhipradāḥ smṛtāḥ /
hṛtpadme yogavinyāsaṃ dhyātvā vai bījapañcakam /
gatiṃ devaṃ tu vijñāya tataḥ karma samārabhet //

śrīdevy uvāca //

139 kīdṛśaḥ sa bhaved devo gatis tasya tu kīdṛśī /
dehasthaṃ tu kathaṃ vidyād vaktum arhasi śaṅkara //

śrī īśvara uvāca //

140 meḍhranābhyantare devi kandamūlākṛtir bhavet /
dvāsaptatisahasrāṇi nāḍīr ādhārasaṃsthitāḥ /
141 nābhideśe sthito granthis tatra padmaṃ vyavasthitam /
karṇikā padmamadhyasya tatra sādhyaṃ vyavasthitam //
142 karṇikāsuṣirānte tu yā kalā cordhvagāminī /
tasyā madhye sthito devaḥ sa tu dīpaśikhopamaḥ //
143 śuddhasphaṭikasaṃkāśaṃ visphuliṅgārkasaṃnibham /
vārimārutasaṃkīrṇaṃ vālāgraśatabhāgakam //
144 vāyuvāhanam ārūḍhaṃ śabdātītam anāmayam /
sampratyayaṃ tu gamyo 'sau vahate dehamadhyataḥ //
145 iḍāmadhyagato vāpi piṅgalāntargato 'pi vā /
suṣumnāntargataś caiva viṣuvaṃ samudāhṛtam //

146 iḍā tu vāmajā proktā dakṣiṇe piṅgalā smṛtā/
anayor madhye suṣumnā tu sṛṣṭisaṃhārakārikā //
147 iḍā śāntikapuṣṭyarthe mṛtyūccāṭana piṅgalā /
suṣumnā mokṣadā caiva jīvamārgānusāriṇī //
148 piṅgalāntargataṃ dhyātvā raktavarṇaṃ vicintayet /
māraṇoccāṭanādīni tataḥ karmāṇi kārayet //
149 amṛtāntargataṃ jñātvā dhyāyet tuhinasaṃnibham /
śāntipuṣṭivaśākarṣaṃ tadā karmāṇi kārayet //
150 vratayogādisaṃsiddhiṃ mūlamantreṣu kārayet /
tad atra japamātreṇa mantrī sādhayate kṣaṇāt //
151 aprasūtā mṛtā yoṣit prāptayauvanam eva ca /
tasyāḥ pāṃśulikāṃ gṛhya vāmabhāge vicakṣaṇaḥ //
152 likhen nāmākṣaraṃ tatra devīnām kūṭasaṃsthitam /
vāmāṅgojjvalaraktena sādhakaḥ saṃyatavrataḥ //
153 striyaṃ caiva likhet tatra gavāṃ rocanayā punaḥ /
anulomair vihanyas tu vāmapādena cākramet //
154 tatkṣaṇād ānayec chīghraṃ yā strī dvādaśayojanāt /
puruṣasya tathā proktaṃ dakṣiṇāṅge tu kārayet //
155 athābhicārakaṃ kuryāt samidhānāṃ tathāsthibhiḥ /
rājikāviṣaraktāktaṃ śmaśāne homam ārabhet //
156 nagno muktaśikho bhūtvā kapālatrayasaṃsthitaḥ /
samidhāṣṭaśataṃ homaṃ rātrau kuryād vicakṣaṇaḥ //
157 homānte tu tataḥ śakraṃ kṛṣṇavarṇam vicintayet /
triśūlena vinirbhinnaṃ daṇḍena tāḍitaṃ śiraḥ //
158 sādhako ghorarūpeṇa kruddhaḥ saṃraktalocanaḥ /
saptāhān nāśayed indraṃ kiṃ punar mānuṣādikam //
159 tyaktena tu kusumbhena śatenāṣṭottareṇa tu
trisandhyaṃ dhārayed rātrau agnikāryaṃ tu kārayet //
160 sādhyaṃ tu sādhakaś caiva raktavarṇaṃ vicintayet /
homānte tu dhyāyet sādhyaṃ vihvalaṃ ca sammūrchitam//
161 aṅkuśena hato mūrdhni māyāpāśena veṣṭitam /
rājānaṃ rājapatnīṃ vā saptāhād vaśam ānayet //
162 gṛhītvā tu mahāmāṃsaṃ dadhimadhvājyasaṃyutam /
āhutyaṣṭasahasreṇa sadyotkarṣaṇam uttamam //
163 ātmanaḥ sādhyabījaṃ ca pañcadevyā catuṣṭayam /
nāḍīmadhyagataṃ dhyātvā ekīkṛtya vicakṣaṇaḥ //
164 nāḍīmārgānusāreṇa praveśya sādhyavigraham /
anenaiva prayogeṇa trailokyaṃ vaśam ānayet //

165 ata uccāṭanaṃ kuryāc chatrūṇāṃ baladarpitām /
śuṣkāṇi nimbapattrāṇi dhvajāgrāṇi tathaiva ca//
166 nṛvālaṃ citibhasmaṃ ca kākapakṣāgrapicchakam /
kaṭutailaviṣaṃ raktaṃ tenāloḍya tu homayet //
167 caṇḍālāgniṃ samāhṛtya citikāṣṭhaṃ samindhayet /
uccāṭayet trirātreṇa tyaktabandhusuhṛjjanān //
168 vāmahastatale candraṃ dhyātvā sampūrṇamaṇḍalam /
bījapañcakasaṃyuktaṃ yasya taṃ darśayet karam //
169 darśanād vaśam āyānti ye 'pi hantuṃ samudyatāḥ /
yaṃ yaṃ spṛśati hastena dāsatvam upagacchati //
170 dakṣiṇe 'py eva vai haste vinyased ravimaṇḍalam /
yaṃ spṛśed darśayed yaṃ tu vidviṣṭāḥ suhṛdāny api //
171 nimbasthavāyasaṃ gṛhya śvapākenāvatāritam /
bījair etair viparyastais tailābhyaktaṃ citāhutam //
172 tad bhasma viṣaraktāktaṃ kṛṣṇānte raktavāsasaḥ /
parijapya sahasraṃ tu vilomair bījapañcakaiḥ //
173 yaṃ spṛśed bhasmanā tena kākavad bhramate mahīm /
vidviṣṭaḥ sarvalokānāṃ yadi śakrasamo bhavet //
174 yathātmani tathā sādhye bījaṣoḍaśakaṃ nyaset /
javāpuṣpasamaprakhyau dvāv etau paricintayet //
175 jātīhiṅgulakapakṣau lākṣārasasamaprabhau /
padmasampuṭamadhyasthau ubhau tau sādhyasādhakau//
176 aṅkuśaṃ sādhyaguhye tu daṇḍaṃ cātmani guhyataḥ /
kusumbharaktasaṃkāśau māyātantvabhiveṣṭitau //
177 pañcarātraṃ trirātraṃ vā niḥśabdo dhyānapāragaḥ /
vaśam ānayate kṣipraṃ nṛpatiṃ mānagarvitam //
178 dvijayoṣin mṛtā yā tu tasyā gṛhyaṃ tu karpaṭam /
kṛṣṇacaturdaśyāṃ gṛhītvā cityaṅgārais tadudbhavaiḥ //
179 bījair vidarbhitaṃ nāma yasya yasya ca veśmani /
nikhanyate sa vai kṣipraṃ prayāti yamasādanam //
180 tato vidyāvrataślāghī kīrtyādibhir alaṃkṛtaḥ /
sādhyate 'nena prayogeṇa mriyate cāvikalpataḥ //
181 gavāṃ rocanayā caiva yasya nāma vidarbhitam /
bījair etaiḥ samāyuktair ālikhya prakṣiped budhaḥ //
182 pātraṃ madhvājyasampūrṇaṃ śatam āvartayed drutam /
mumukṣor api tasyāstraṃ śāntipuṣṭiś ca jāyate //
183 śatajapto jalenāpi tato vā mucyate sadā /
vyādhighātasamidbhis tu vyādhinātyantapīḍitaḥ //

184 aṣṭottaraśatenaiva āhutīnāṃ na saṃśayaḥ /
kṣīrāktena tu deveśi rogī rogād vimucyate //
185 juhoti yas tu satataṃ dravyaṃ tasya gṛhe tu yat /
kurvanto 'pi vyayaṃ nityam akṣayatvaṃ ca gacchati /
186 nityaṃ kālajapenāpi sarveṣāṃ jāyate priyaḥ /
tejasvī balasampanno nāpy asau pīḍyate bhayaiḥ //
187 śrīkāmaḥ śrīphalaṃ juhyāt padmaṃ cājyamadhuplutam /
lakṣaikena mahāvitto mantrī lakṣadvayena tu //
188 lakṣatrayeṇa pṛthvīśo nirjitārir bhaved dhruvam /
sarvakāmas tilaṃ juhyāt prāpnuyāt tu na saṃśayaḥ //
189 lakṣeṇaikena deveśi sādhakaḥ sa jitendriyaḥ /
tyaktena naramāṃsena chāgasya piśitena vā /
190 lakṣamātrahutenāśu yad iṣṭaṃ tad avāpnuyāt /
kṛṣṇāgopayasā sārdhaṃ nṛmāṃsaṃ taṇḍulānvitam //
191 pāyasaṃ śavavaktre tu juhuyāt tāvatandritaḥ /
yāvad uttiṣṭhate pretaḥ kiṃ karomīti so 'bravīt //
192 mārgitavyaṃ yad iṣṭaṃ tu labhanīyaṃ yaśasvini /
guḍikāñcanapādūṃ ? ca khanyaṃ vā rājyam eva ca //
193 vidhānaṃ śakranāśaṃ ca pādaleparasāyanam /
eteṣāṃ prārthitaṃ caikaṃ dattvāgacchati nānyathā //
194 uddhatā yā mṛtā yoṣit tasyā gṛhyāṅgulīyakam /
abhimantrya imair bījair anulomaiḥ śatena tu //
195 aṣṭādhikena mantrajñaḥ sādhyanāma vidarbhayet /
yasyā dadāti tadvad āste striyāyāḥ sādhakottamaḥ //
196 ākarṣyati tāṃ kṣipraṃ yadi syād urvaśīsamā /
yojanānāṃ śatasyāpi dūreṇāpi samarpitam //
197 puruṣasya bhaved devi uddhatasya yaśasvini /
kākamāṃsaṃ gṛhītvā tu nimbatailasamāyutam //
198 śmaśānāgniṃ samādhāya śigrukāṣṭhena sādhayet /
juhuyāt saptarātraṃ tu yasya nāmnā tu sādhakaḥ //
199 vidviṣṭo dṛśyate loke eṣa vidveṣaṇaṃ param /
ato 'nyat sampravakṣyāmi rahasyam idam adbhutam //
200 yad viditvā maheśāni siddhim āpnoti puṣkalām /
svakāle samprayogeṇa siddhis tantreṣu kīrtitā //
201 tataḥ svakālaṃ kurvīta svāni karmāṇi sādhakaḥ /
sādhyahṛtpadmasaṃsthaṃ tu dhyātvādau bījapañcakam //
202 kurvīta manasā pūjām itāyāpravato ? padā /
māyayācchādayet paścāt sādhyam antobahiryutam //

203 māyākamalanālena sādhyam āveṣṭam ānayet /
tataḥ svātmīkam ānīya māyātattvaślathīkṛtam //
204 punas tat sthāpayitvā tu sammukhaḥ sādhakottamaḥ /
nyastavyaṃ tu yad ādau tu ? sādhye vai bījapañcakam //
205 māyāveṣṭitaṃ tan mantrī japed aṣṭaśataṃ tataḥ /
sādhyanāmākṣaropetaṃ tatprabuddhāsane sthitam //
206 evaṃ devi tataḥ śīghraṃ dhvastajānuśiroruhaḥ /
ākṛṣṭo vidhinānena sādhyaḥ kiṃkarito mahān //
207 ataḥ paraṃ pravakṣyāmi baddhe ruddhe 'pi mokṣaṇam /
yathā saṃharate śakraṃ tatprayogam idaṃ śṛṇu //
208 sādhyahṛtkamalāntaḥsthaṃ dhyātvaivaṃ bījapañcakam /
kurvīta pūrvavat pūjāṃ suṣumnāyāganirgadā ? //
209 saṃhārāstraṃ tato mantrī tumburuṃ mūrdhni vinyaset/
devīnāṃ ca tatas tena sādhyam āvṛtya yogavit //
210 tatra yo mūrdhni tenaiva jvalitānalavarcasā /
dṛṣṭvā taṃ manasā bhūyo mūrcchitaṃ bhuvi vihvalam //
211 hṛdi baddhvāṅkuśenaiva ānayed ātmano 'ntikam /
tatas tvadhomukhaṃ sthāpya pīḍitaṃ chardayed asṛk //
212 paścāt tu hṛdaye tasya nyastavyaṃ bījapañcakam /
proddhṛtya sādhyanāmaivaṃ saṃhārāstravidarbhitam //
213 evaṃ vigatarakṣaṃ tu syāpyudgataṃ tu ? tataḥ /
japed aṣṭasahasraṃ tu jvālāmālābhir āvṛtam //
214 tatas tu karmaṇānena tenaiva tu vidhānataḥ /
sādhyaḥ prayāti nidhanaṃ mṛtyur āntima ? kampayet //
215 ity etat kathitaṃ devi samāsādyaṃ tu pūrvaśaḥ /
yathā saṃharate śakraṃ baddhe ruddhe 'tha mokṣaṇāt //
216 krodhena mahatā dīptaḥ prayogam idam ārabhet /
suṣumnāyāṃ yadā devaḥ svayaṃcāreṇa vartate //
217 suṣumnāntargataṃ dhyātvā raktavarṇaṃ vicintayet /
vidveṣoccāṭanādīni tataḥ karmāṇi kārayet //
218 bījapañcakadevasya vargāntarayutasya ca /
varṇāntayāgam ekānte sadā gopitaṃ tan mayā //
219 tadā tu sarvakāryāṇāṃ siddhaye śṛṇu suvrate /
kusumbharajasālodyaṃ śālīnāṃ piṣṭakena ca //
220 bhasmanā candanenāpi nāgakeśarajena vā /
sugandhaiś ca vicitraiś ca likhec ca susamāhitaḥ //
221 vargātītasya garbhe tu nyaset padmaṃ caturdalam /
tatra sabhrātṛkā devyaḥ pūjayed bījapañcake //

222 evaṃ pūjitamātrās tu sarvadā sarvakāmadāḥ /
bhavanti niyataṃ [nityaṃ] dharmakāmārthamokṣadāḥ //
223 yāgam evaṃ ca kṛtvānte tato lakṣatrayaṃ japet /
tataḥ siddhim avāpnoti brahmaghno 'pi hi nānyathā //
224 manasā cintitaṃ kāmaṃ tadā prabhṛtim āpnuyāt /
ataḥ paraṃ pravakṣyāmi japasya vidhim uttamam //
225 ekāsanasthito mantrī yāgaṃ kṛtvā vidhānavit /
ekacittaḥ prasannātmā vāmahastākṣasūtradhṛk //
226 japakarma sadā kuryād viśeṣam aparaṃ śṛṇu /
vaśyakāmo japaṃ kuryād anulomair vidarbhitam //
227 bījair etair yathānyāyaṃ sādhyanāmākṣarānvitaiḥ /
kālaṃ tatra vijānīyāt kālasiddhiḥ pravartate //
228 māraṇe pratilomais tu sādhyanāma tu pūrvataḥ /
vidveṣe 'pi vilomais tu phaṭkārāntaṃ prayojayet //
229 māraṇe pratilomais tu hūṃphaṭkārānta dyan ? takaiḥ /
oṃ svāhā namo 'ntais tu vaśyākarṣaṇakarmasu //
230 homayed evam evaṃ tu sarvaṃ kuryād vicakṣaṇaḥ /
namaskāro japasyānte svāhā home prakīrtitam //
231 svaśoṇitāktaṃ laśunaṃ māraṇe pratihomayet /
uccāṭane kākapakṣaṃ vaśye jātiṃ tu homayet //
232 vidveṣe śleṣa śigruṃ ca homayed avicāraṇāt /
ākarṣaṇe bakulapuṣpaṃ homayec ca vicakṣaṇaḥ //
233 sarve yāgasamuddiṣṭāḥ kālajñasya yaśasvini /
yena kālaṃ ca vai jñātaṃ tena jñātaḥ sadāśivaḥ //
234 sadāśive parijñāte siddhiṃ śāmyanti sādhakāḥ /
kālatattvaṃ ca vijñeyaṃ tattvāt siddhiḥ pravartate //
235 tattvahīnā na sidhyanti prayatnenāpi sādhakāḥ /
tasmāt sarvaprayatnena kālatattvaṃ vidur budhāḥ //
236 kriyākālaṃ ca vai śūnyaṃ na sidhyantīha sādhakāḥ /
tasmāt kriyāṃ ca kālaṃ ca asaṃjñeyaṃ prayatnataḥ //
śrīdevy uvāca //
237 sa kālaś ca kathaṃ jñeyo yo 'sāv uktas tvayā prabho /
kālahīnānṛtaṃ manye sarvam eva ca śaṅkara //
śrī īśvara uvāca //
238 śṛṇu devi paraṃ guhyaṃ kālatattvātmavigraham /
yaj jñātvā tu sukhenaiva siddhir bhavati mantriṇām //
239 ayutaṃ dve ca vijñeyāḥ ṣoḍaśaiva śatāni ca /
caturviṃśatisaṃkrāntyā dvādaśāṅgulagatāgate //

240 śarīre tu yathā devi sthitaṃ sakalaniṣkalam /
tathā haṃsaṃ pravakṣyāmi sādhakānāṃ hitāya vai //
241 pādau pāyur upastham ca hastau vāgindriyas tathā /
śrotratvakcakṣuṣā jihvā nāsikā ca tathāparā //
242 pṛthvy āpas tathā tejo vāyur ākāśam eva ca /
śabdaḥ sparśaś ca rūpaṃ ca raso gandhas tathaiva ca //
243 mano buddhir ahaṃkāro avyaktam puruṣas tathā /
pañcaviṃśatitattvāni śarīre tu vidur budhāḥ //
244 ebhir ādhārabhūtais tu ādheyo dhyāyate sadā /
ādhāraṃ puram ity uktaṃ puruṣaś cādheya ucyate //
245 hṛtpadme karṇikāvastha ūrdhvagāmī sadātmakaḥ /
niṣkalasya tu devasya punar ādhārasaṃsthitiḥ //
246 tatpuruṣam ādhārādheyaṃ niṣkalaṃ paramaṃ śivam /
ṣaṭkauśikaśarīraṃ tu tattvānāṃ pañcaviṃśatiḥ //
247 daśavāyusamāyuktaṃ nāḍībhir vyāpitaṃ puram /
śarīraṃ triguṇaṃ caiva sarvadaivatasaṃyutam //
248 anenādhiṣṭhitaṃ devi cakravat parivartate /
yathā tāragaṇaṃ sarvaṃ grahanakṣatramaṇḍalam //
249 dhruvādhiṣṭhitaṃ tat sarvam acalaṃ parivartate /
tadvac charīraṃ devasya sarvabījagaṇaṃ hi yat //
250 śivenādhiṣṭhitaṃ jñātvā tantre siddhim avāpnuyāt /
trikubjikuṭilākārā ṣaṣṭhasvarasamanvitā //
251 śaktir binduvinirbhinnā dehasthā sakalātmakā /
asyās tejaḥśikhā sūkṣmā mṛṇālatantusaṃnibhā //
252 jyotirūpā ca sā jñeyā tasyānte tu punaḥ śivaḥ /
akārādikṣakārāntam ābrahmabhuvanaṃ jagat //
253 asmiṃś codpadyate sarvaṃ tatraiva pralayaṃ bhavet /
eṣa devaḥ paraḥ sūkṣma ādhārādheyasaṃsthitaḥ //
254 ayane viṣuve caiva āgneyāmṛtakāraṇam /
yadā vāruṇamārgastha iḍāmadhyagato bhavet //
255 himakundendusaṃkāśo vijñeyaḥ śucikarmaṇi /
dvādaśādityasaṃkāśaḥ piṅgalāntargato yadā //
256 aruṇānalasaṃkāśaṃ raudrakarmaṇi yojayet /
suṣumnāyāṃ yadā deva upaśānto vahaty asau //
257 mokṣamārgam idaṃ devi jyotīrūpaṃ parāparam /
eṣa devo gatiś caiva kālatattvātmavigrahaḥ //
258 sādhakasya hitārthāya paramārtham udāhṛtam /
etat sarvaṃ samākhyātaṃ kālatattvātmavigraham //

259 trisaṃsthe tu samāsena sarvatantreṣu siddhidam /
nāḍīsaṃsthaṃ yathā karma kurute mantriṇaḥ sadā //
260 tad ahaṃ sampravakṣyāmi śṛṇu tvaṃ ca varānane /
iḍā ca piṅgalā caiva nāḍyau dve samudāhṛte //
261 yato nityaṃ cared devaḥ kramaśaś ca nivartate /
tāny ātmavatakarmāṇi prayuktaṃ kurute prabhuḥ //
262 sa eva kurute karma bījanāḍīprayogataḥ /
ayaṃ kālaḥ samākhyātastṛtvedaya ? samanvitaḥ //
263 dehastham kathitaṃ devi ṛtuyuktas tu sādhakaḥ /
jñātvā kālaṃ ca tattvaṃ tu tataḥ karma samārabhet //
264 śāntikaṃ pauṣṭikaṃ cāpi vidveṣoccāṭanaṃ tathā /
vaśyākarṣaṇakaṃ kuryād yadi kālaṃ vijānate //
265 saumyāni saumyakāle tu raudre raudrāṇi kārayet /
anyakālakṛtaṃ karma vṛthā bhavati sādhake //
266 tasmāt sarvaprayatnena kāle karmāṇi kārayet /
svaraktaṃ gocanaṃ caiva tathā sindūram eva ca //
267 kusumbharajaḥsammiśraṃ dadhimadhvājyasaṃyutam /
khadirai raktasamidhair athavā raktacandanaiḥ //
268 atra digdhvā hunen mantrī saptāhād vaśam ānayet /
pratimāṃ lavaṇamayīṃ kṛtvā śatābhimantritāṃ budhaḥ //
269 pādau prabhṛti hotavyaṃ yāvad aṣṭaśataṃ bhavet /
trisandhyām ekacittas tu amoghavaśyatāṃ nayet //
270 saikthīṃ tu pratimāṃ kṛtvā tryūṣaṇena tu lepayet /
pratimāsu susampūrṇaṃ kaṇṭakair madanodbhavaiḥ //
271 vidarbhya pādau guhyaṃ ca lalāṭaṃ ca vicakṣaṇaḥ /
kucayugme ca devīnām agrato nikhaneta tu //
272 adhomukhāṃ viliptāṅgāṃ rājikālavaṇena tu /
vāmanāsikaraktena nāmamantrair vidarbhitām //
273 likhitvā hṛdaye kuryād vahniṃ prajvālya copari /
rājikālavaṇaṃ caiva hotavyāṣṭaśataṃ budhaḥ //
274 trisandhyām eva saptāhāt trailokyaṃ vaśam ānayet /
kulālakaranirmuktamṛdā pratimayīkṛtā //
275 tenaiva kaṇṭakair viddhvā svasthānasthais tu mantriṇaḥ /
bhage vā athavā liṅge sanmantrāṇy aṣṭaśatāni tu //
276 sūtrayed guhyadeśe tu gṛṇan mantraṃ tu sarvadā /
saptāhād ānayed vaśyaṃ striyaṃ vā puruṣam api vā //
277 mānuṣāsthimayaṃ kīlaṃ kṛtvā tu caturaṅgulam /
kṣīravṛkṣaṃ bhage likhya liṅgaṃ vā kīlayet tataḥ //

278 ṣaṇḍilas tu bhavet sādhya ārdrayogo na saṃśayaḥ /
uddhṛtena bhaven mokṣaṃ nātra kāryā vicāraṇā //
279 madhūkā śvetapadmaṃ ca rocanā nāgakeśaram /
tagaraṃ caiva sūkṣmelam añjanaṃ samabhāgikam //
280 kanyayā piṣitaṃ kṛtvā yāgaṃ kṛtvā yathoditam /
sahasrāṣṭādhikaṃ japtvā japena yajane tataḥ //
281 sarvalokeṣu dṛśyante kāmadevasamo 'pi tat /
vicareta mahīṃ kṛtsnāṃ nātra kāryā vicāraṇā //
282 mañjiṣṭhā kunduruś caiva haridre dve tu pīṣayet /
piṣṭvā pūrvavidhānena tato guhyaṃ pralepayet //
283 pravṛtte maithune kāle patiṛ dāsaṃ kariṣyati /
meṣalocanamūlaṃ tu kambalyā kṣīrasādhitam //
284 śmaśāne sādhayen mantrī rātrau kāṣṭhais tadudbhavaiḥ /
kapālair guṇḍayed aṅgaṃ raktavāsoparicchadam //
285 udvartano 'bhayo hy eṣa vajravat syāṅkuśopamaḥ /
bhakṣayed deśayet kaṃcit kāmāṅkuśavinirgataḥ //
286 puruṣo vaśam āyāti strī vā madanagarvitā /
vālmīkamṛttikāṃ gṛhya balīvardaṃ tu kārayet //
287 kanyākartitasūtreṇa tasya nāsāṃ pravedhayet /
athavā padmasūtreṇa raktacandanalepitam //
288 raktapuṣpaiḥ samabhyarcya sarvārṇavaṃ samānayet /
sādhyasya vilikhen nāma svaraktena vṛṣodare //
289 śrīvṛkṣakoṭare sthāpya sādhyam evaṃ vaśīkuru /
anenaiva mṛdā meṣaṃ kārayen mantravit sadā //
290 meṣasūtreṇa vai nāsāṃ vedhayet pūrvavac chuciḥ /
devīnām agrataḥ sthāpya tasya nāsāṃ pracālayet //
291 yaṃ yaṃ vijñāpayet kāmaṃ taṃ taṃ prāpnoti sādhakaḥ/
ete yogavarā devi mayā tava udāhṛtāḥ //
292 varṇānām udare yāgaṃ sarvakāmaprasiddhidam /
evam eva magarbhasthaṃ māraṇe samprayojayet //
293 gavāṃ rocanayā likhya evam eva prayojayet /
sodare mūkatāṃ kuryād vāgīśam api mūkayet //
294 nityam ākarṣayet proktam ākārodare pūjitā /
mahāpuruṣavarastrīṇāṃ japamānā tu kīrtanāt //
295 jñānāṅkuśagatā pūjā kṣipraṃ prāyeṣu vastuṣu /
unmaneṣv atha ghoreṣu sākāreṇa tu sādhayet //
296 ekārodarayāgena bhavaty arthapradāyikā /
vakāramadhyagā caiva vaśīkaraṇakarmaṇi //

297 dharmārthamokṣadā caiva puṣṭitejovivardhanī /
bhavati niyatā devi haṃsamadhyeṣu pūjitam //
298 bhañjane yadi sainyānāṃ bhakārajaṭhare sthitam /
bhavati niyatā kṣipraṃ kṣemanābhigarīyasī //
299 māraṇe tu prayoktavyaṃ phaṭkārānte vyavasthitā /
vidveṣaṃ tu prayacchanti jakārajaṭhare sthitā //
300 śatrukulocchādaṃ kuryāt hūṃphaṭkārānte vyavasthitā /
svalpaprāyeṣu kāryeṣu yakārajaṭharodare //
301 dehanyāsaṃ punar vakṣye abhedyaṃ parameśvari /
vinyasya karaṇān sākṣān mahābhūteṣu pañcasu //
302 dehe tattvatrayaṃ nyasya prāṇāyāmapuraḥsaraḥ /
śarīre vinyased devi pūrvam uktakrameṇa tu //
303 māyayācchādayitvā tu aṅkuśena nirodhayet /
yoniṃ baddhvā tataḥ paścāt sādhakaḥ susamāhitaḥ //
304 svadehe namasā mantrī kalpoktena tu karmaṇā /
kuryāt sarvāṇi kāryāṇi tataḥ siddhir na saṃśayaḥ //
305 nayottarāditantreṣu kalpoktaṃ karma kārayet /
athavā daśalakṣāṇi japed yas tu vidhānataḥ //
306 tataḥ sabhrātṛkā devyaḥ sādhakasyāgrataḥ sthitāḥ /
varam iṣṭaṃ prayacchanti trayātītaṃ padaṃ hi yat //
307 bījapañcakam etad dhi na deyaṃ yasya kasyacit /
vargāntanirguṇākrāntaṃ samyag vai bījapañcakam //
308 evam eva purā kṛtvā jñātvaivaṃ hi vidhānataḥ /
bījāni bījayet prājñaḥ tataḥ karma samārabhet //
309 evaṃ vidhānavid yas tu hīno vā sarvalakṣaṇaiḥ /
api pātakasaṃyuktaḥ sa siddhiphalabhāg bhavet //
310 vargāntanirguṇākhyasya asyāpi paramaṃ smṛtam /
hṛdayaṃ devadevīnām ekākṣaram ataḥ param //
311 yatra sabhrātṛkā devyaḥ kūṭadehā vyavasthitāḥ /
nātaḥ parataro mantras triṣu lokeṣu vidyate //
312 gopitavyaṃ prayatnena tantrasāraṃ sudurlabham /
mamāpi gopitaṃ devi sarvajñenāpi sarvadā //
313 niścayaṃ mama baddhvānta ? yac ca devena bhāṣitam /
tvayāpi caivam evaṃ hi rakṣaṇīyaṃ prayatnataḥ //
314 cintāratnam idaṃ guhyaṃ vratasādhanavarjitam /
anusmaraṇāmātreṇa samyag jñāya krameṇa tu //
315 varṇayāgakrameṇaiva pūrvoktena yathākramam /
sidhyate nātra saṃdehaḥ sarvakāmas tu mantriṇām //

316 śāntikaṃ pauṣṭikaṃ caiva vidveṣoccāṭanaṃ tathā /
vaśyākarṣas tathā nāśaṃ sarvaṃ sidhyati sādhake //
317 śukreṇa sarvatobhadre mahāsammohane tathā /
nirmathya kathito devi dadhno ghṛtam ivoddhṛtam //
318 parīkṣya guruṇā śiṣyaṃ gurudevāgnipūjakam /
tasya deyam idaṃ tantraṃ na ca nāstikanindake //
319 na dīkṣitā na sidhyanti sthitāḥ kalpaśatair api /
svayaṃgṛhītamantrāś ca nāstikā vedanindakāḥ //
320 samayebhyaḥ paribhraṣṭās tathā tantravidūṣakāḥ /
gurūṇāṃ viheṭhanaparās tantrasāravilopakāḥ //
321 yoginībhiḥ sadā bhraṣṭāḥ kathyante dharmalopakāḥ /
iti tathyaṃ mahādevi surāsuranamaskṛtam //
322 sāram etad dhi tantrasya tasya tatsthaṃ mahānaye /
ājñā bhagavataś caiva śivasya paramātmanaḥ //

śrīdevy uvāca //

323 śrutaṃ mayā mahādeva vīṇāsadbhāvam uttamam /
tantraṃ vīṇāśikhaṃ nāma durlabhaṃ tridaśeṣv api //
324 vargāntanirguṇākhyasya asyāpi paramaṃ ca yat /
ekākṣaraṃ paraṃ guhyaṃ bhuktimuktipradāyakam //
325 gopitaṃ tu tvayā deva sārabhūtaṃ maheśvara /
tapasā durdharāl labdhaṃ yac ca jñānaṃ śivodbhavam //
326 prasādaṃ kuru deveśa yatra siddhir dhruvaṃ sthitā //
prāpte kaliyuge ghore saṃkaṭe bahupātake //
327 sarvasrotaḥprapannānām āśu siddhir yathā nṛṇām /
prasādaṃ kuru deveśa kaḥ parampārate mama //
328 alpaprajñāḥ kumatayo bahuvyākulacetasā /
tantraṃ naivādhigacchanti na caiva bahudhā śrutam //
329 iti deva tvayā pūrvaṃ kathitaṃ guruṇātmanā /
asmākam api saṃkṣepāt kathayasva maheśvara //

śrī īśvara uvāca //

330 aho svabhāvaprakṛte kimpraśnāsi punaḥ punaḥ /
yan mayā kathitaṃ pūrvaṃ tad gṛhāṇa subhāṣitam //

śrīdevy uvāca //

331 na bhūyaḥ paripṛcchāmi praśnam ekā garīyasī /
vāram ekaṃ kuru vyaktaṃ prasādaṃ sūkṣmagocaram //

śrī īśvara uvāca //

332 śṛṇu devi prayatnena sūkṣmāt sūkṣmataraṃ mahat /
prayogaṃ sarvatantrāṇām uttaraṃ sarvasiddhaye //

333 yena saṃsmṛtamātreṇa siddhir hastatale sthitā /
nāyāso na vrataś caiva na tapaś ca maheśvari //
334 nāgnikarma na caivārcā smaraṇāt siddhidaḥ smṛtaḥ /
śṛṇuṣvaikākṣaraṃ devi sadbhāvaparasaṃhitam //
335 śarīraṃ tattvarājānaṃ jātavedasi saṃsthitam /
śikhāyāṃ saṃsthito devo bindudevī jayā smṛtā //
336 yaścātrordhvaṃ bhaved devi saukaraḥ parikīrtitaḥ /
tantudevaṃ vijānīyān makāraṃ bindudevatām //
337 evaṃ tu pañcadhā devi tattvarājaṃ tu kīrtitam /
caturviṃśatikoṣṭhe tu yo mantranāyakaḥ smṛtaḥ //
338 tattvarāja iti khyāta ūnaviṃśaty adhaḥ smṛtaḥ /
viṃśakena svareṇaiva bindumūrdhnā tu pīḍitam //
339 eṣa ekākṣaraḥ proktas tvatpriyārthaṃ varānane /
suṣiraṃ tattvarājānaṃ jātavedasi saṃsthitam //
340 viṣṇor upari dīptena japel lakṣatrayaṃ budhaḥ /
ākarṣayed drumāṇy eṣa mṛgapakṣisarīsṛpān //
341 mānuṣāṇāṃ tu kā cintā ākarṣaṇavidhiṃ prati /
ekādaśamaḥ saṃyuktas tattvarājena śobhane //
342 śirasā bindubhinnena hṛdi caiṣa nigadyate /
saptaviṃśa śiraḥ proktaṃ triṃśamas tu śikhā bhavet //
343 ūnacatvāriṃśatir devi tattvo 'yaṃ kavacaḥ smṛtaḥ /
ṣoḍaśasvarasaṃyuktam etad astraṃ prakīrtitam //
344 netraṃ tu kathitaṃ devi viṃśatyakṣarayojitam /
eṣa ekākṣaro devi ṣaḍaṅgaḥ samudāhṛtaḥ //
345 haṃso māyāyukto devi nārācāstravidarbhitaḥ /
savisarganayapadaṃ bījāntasthaṃ ū ī siddhikarī nṛṇām //
346 ha ra tra vṛddhiṃ karoti
māyāṅkuśanirodhās te sarvamantragaṇādayaḥ //
347 kramaśo yojayen mantrī yadīcched dīrgham ātmani /
sarvam etat parityajya kuryān mantraparigraham //
348 ātmātīndriyādhārāṇāṃ kṛtvā kartavyaṃ muhur muhuḥ /
padārthavidhisaṃyuktaṃ yan mayā gaditaṃ purā //
349 tad anena prayogeṇa kartavyaṃ siddhim icchatā /
dhyāyet sindūrasadṛśaṃ vaśyākarṣaṇakarmaṇi //
350 māraṇe kṛṣṇavarṇaṃ tu vidveṣe vāmarūpakam /
uccāṭe dhūmravarṇaṃ tu śvetaṃ caiva puṣṭyarthinā //
351 mayūragrīvasadṛśaṃ stambhane cintayet sadā /
sarvavarṇadharaṃ caiva sarvakāmikam eva ca //

352 sarvendriyāṇāṃ kurvīta upahāre mahādhipe /
hṛtpadmakarṇikordhvaṃ tu suṣiraṃ tatra cintayet //
353 sphuliṅgaṃ karṇikārūpaṃ nirdhūmatejarūpiṇam /
dhūmajvālāvinirmuktaṃ sūryakoṭisamaprabham //
354 tasyordhve tu śikhā sūkṣmā nirmalā sphāṭikopamā /
nityaṃ sā sevyate yuktair yogibhir niṣkalā parā //
355 ūrṇātantusamākārā ūrdhvasrotā nirupamā /
tatra madhye gataṃ paśyed devyā guhyottarambhavā //
356 vālāgraśatabhāgākhyā vīṇādhārāsusaṃsthitā /
dhyāyeta nityaṃ yogīndraḥ sūkṣmaguhyasamudbhavām //
357 kṛtvā pūrvaṃ tu vinyāsaṃ sakalābāhyasaṃsthitam /
evaṃ varṇavibhāgaṃ tu jñātvā siddhim avāpnuyāt //
358 vaśyākarṣaṇakarmāṇi vācayā sa kariṣyati /
vīṇāśikhāyāḥ sarvasvaṃ cintāratnam ivāparam //
359 etad bījavaraṃ prāpya yathepsasi tathā kuru /
ājñā bhagavataś caiṣā sarvadāvyabhicāriṇī //
360 dhyātavyā sā prayatnena yadīcchet siddhim ātmanaḥ /
yajanaṃ yājanaṃ caiva saṃyogaṃ ca layaṃ tathā //
361 samayākṣarabījaṃ ca akṣarākṣarayojitam /
rakṣaṇīyaṃ tvayā bhadre prayatnena suniścalam //
362 etad guhyaṃ samākhyātaṃ tava snehād vicakṣaṇi /
etaj jñātvā tu mantrajñaḥ śivasāyojyatāṃ vrajet //
363 evaṃ vilayatāṃ yāti vidhinānena yojitām /
amalīkṛtadehas tu vidhinānena sādhakaḥ //
364 amalīkṛtaṃ tanmantraṃ hṛccakre viniyojayet /
somamaṇḍalamadhyasthaṃ dhyāyet kundendusaprabham //
365 amṛtena tu siñcanti lāntīsagatilitena ? tu /
evam āpyāyito mantraḥ sarvasiddhiprado bhavet //
366 evam āpyāyanaṃ kṛtvā bindumadhye vicakṣaṇaḥ /
aṣṭottarasahasraṃ tu mantrāṇāṃ mantravij japet //
367 paramīkaraṇaṃ hy etan mantrasyāpyāyanaṃ smṛtam /
śivībhūtas tu mantro vai sādhayed akhilaṃ jagat //
368 sūryacakraniruddhaṃ tu śirasi samavasthitam /
japet hūṃkārasahitaṃ bodhanaṃ parikīrtitam //
369 ādityacakramadhyasthaṃ vahninā saṃnirodhitam /
nirdahate mantraṃ devi yadā karma na kurvati //
370 śikhāmadhyagataṃ dhyātvā sahasraṃ parivartayet /
mantram evaṃ samuddiṣṭaṃ guhyaśaktipradīpanam //

371 dahanaṃ cāgninā kāryaṃ hūṃkāreṇa prabodhayet /
dīpanaṃ tu śikhāmadhye mantrāṇāṃ mantravādinām //
372 amalīkurute sūryaś candreṇāpyāyanaṃ smṛtam /
śivīkurvīta bindusthaṃ mantrī mantraṃ tu yogavit //
373 evaṃ mantraviśuddhas tu candrasūryasamanvitam /
dīpanaṃ śaktinā nityaṃ japen mantrī samāhitaḥ //
374 amṛtodbhavakāle tu mantrī yatnena niścayāt /
vaśam ānayate kṣipraṃ viśvaṃ manata ? saṃśayaḥ //
375 yāvatī māyā mantrāṇāṃ sarveṣāṃ kathitā mayā //
376 vidhir atra krame cāyaṃ paścād vakṣye jape vidhim /
yajanakāle samprāpte ekacittaḥ samāhitaḥ //
377 hṛtpadme karṇikāsīnadevatārpitamānasaḥ /
śikhābinduṃ vinirdhārya tanmantraṃ hṛdi saṃsthitam //
378 puṭavarṇavidhānaṃ syād akṛtoccāranisvanam /
svasthacitto hy asammūḍha alākūrdhvasthitātmanaḥ//
379 avicchinnaṃ drutaṃ caiva avilambitam eva ca /
tāvan mantrī japen mantraṃ yāvac cittaṃ na khidyate //
380 alabhya mama mantraṃ syād drutaṃ kālasya sidhyati /
japaṃ kṛtvā tu medhāvī nānyam etat samarpayet //
381 mantrī kurvīta yatnena yathārthatvaṃ nibodhata /
prathame vāyavī proktā dvitīyā tv analā smṛtā //
382 tṛtīyā caiva māhendrī vāruṇī tu tathāpare /
oṃkārapūrvato mantraṃ namaskārāntayojitam //
383 bījapiṇḍaṃ tu madhyasthaṃ mudrāyuktaṃ sadā yajet /
kṣipram arthaṣ tathā karma bhuktibhogaṃ sudurlabham//
384 sādhayen manasā sarvaṃ bījamudrāprayogataḥ /
hūṃkāram adito nyastam namaskārāntavyavasthitam //
385 uccāṭayet sarvaduṣṭān daityabhūtagrahāṃs tathā /
oṃkārayojitasyādau svāhākārāvasānataḥ //
386 agnikāryaprayogo 'yaṃ kṣipram arthaṃ prasādhayet /
oṃkārasampuṭaṃ piṇḍaṃ rakāreṇa tu dīpakam //
387 sādhayen manasā dhyātvā kāmārthaś ca yathepsitam /
suptaṃ bodhayate mantrī śīghraṃ siddhim avāpnuyāt //
388 oṃkāraś ca rakāraś ca phaṭkāraś caiva madhyataḥ /
madhye vargāntapiṇḍas tu karma kuryād yathepsitam //
389 hūṃkāram ādau ante ca hakāraś cādimadhyataḥ /
japan tu bodhayen mantrī api suptam acetanam //
390 hūṃkāraś ca rakāraś ca phaṭkāram ādimadhyataḥ /
kruddhas tu jāpayen mantrī yadā karma na kurvati //

391 oṃkārasampuṭaṃ kṛtvā namaskārāntayojitam /
japet piṇḍākṣaraṃ mantrī sarvasiddhikaraṃ param //
392 śāntikapauṣṭikaṃ karma śubheṣu aśubheṣu ca /
kṣipram āvāhane siddhir homabījaprayogataḥ //
393 homayet phalabījāni dhānyabījatṛṇāni ca /
payasā vāpi śuddhena homakarma hy udāhṛtam //
394 madhunā ghṛtasaṃyuktaṃ tilaṃ juhyād vicakṣaṇi /
sādhayet sarvakarmāṇi vaṣaṭkṛtaṃ japiṣyati //
395 sarveṣāṃ guhyamantrāṇāṃ bījamudrāṃ prayojayet /
aprakāśyam idaṃ guhyaṃ śivavaktrād viniḥsṛtam //
396 yas tv idaṃ dhyāyate nityaṃ pūjayen manasā japet /
sa bhuṅkte vipulān bhogān īśānāntapadaṃ labhet //

Vīṇāśikhā sārdhaśatatrayaṃ yāmalatantraṃ samāptam iti //

Appendices :

A. hūṃkārādau svāhānte ākarṣaṇe /
oṃkārādau vauṣaṭ ante śāntike /
oṃkārādau su vaṣaḍ ante pauṣṭike /
oṃkārādau vaṣaḍante 'mṛtīkaraṇe /
phaṭ phaṭ māraṇe /
oṃ kṣraṃ saṃhārāstra /

B. kṣa puruṣa/prakṛti buddhi/ahaṅkāra manaḥ /
ja śabdasparśarasarūpagandha tanmātraṃ /
bha pṛthivī āpa teja vāyu ākāśa pañcamahābhūta /
/ma/śrotratvaccakṣurjihvāghrāṇa buddhīndriya /
ha/vākpāṇipādapāyūpastha karmendriya /

C. jaya brāhmani bhūmi /
vijaya kṣatrāṇi / āpa
ajita / vaisani / teja
aparājita sūdrani / vāyu
tumburu ākāśa śūnya nirguṇa

D. kṣakāraḥ puruṣaḥ sākṣāt makāraḥ prakṛtiḥ smṛtā
mahān hakāram ity āhur ahaṃkāras tu ya smṛtaḥ /
oṃkāras tu manaḥ proktaṃ kathitaṃ devi te kramāt //

Colophon :

vīṇāśikhaṃ vāmatantraṃ sampūrṇam // śubham astu //

CRITICAL NOTES

to the Text of the Vīṇāśikha Tantra
(Numbers refer to stanzas)

2. a eta deva B
3. c eṣāṃ B
4. b mahān d -prasāda A, -prasādāt B
5. c ya trailokye B d -varjitaḥ A
8. b yoginī
9. a -saṣṭi d -saraiḥ A (ai *perhaps deleted*), -sarāḥ B
11. a devyā c ijyante B
12. a yogam c devyā
13. a gṛhā- A, guhā- B
16. c śrīkāma
20. d sakṣīram A, saṃskāram B
21. c bhūya A, rūpa B
23. b kṛśa B
29. a karṇṇikāñ cetatanmudrā savalā
30. d prāgdala B
31. c dhvānta; *cf.* 104c
33. b -āntavaiḥ A, -odbhavaiḥ B
34. c nāṇābhuktānna- B
35. b -sthitāḥ
36. d śiṣyāṇāṃ prokṣya
37. d śeṣyāṇāṃ A
38. a japāt B
41. d aṅgāṅgena B
42. a māyāyacchādapañcād A, māyāyacchādayet paścād B (yet *added above the line*) b astenaiva A, asreṇaiva B c sarṣyasya A, saṃjñasya B
43. c taddhudhā A, tadvudhvā B
44. c tatva A d parerāpya
45. b yatrāsarvā B
46. b svakāle (*for* sakale) A, svakālā B
47. c abhi śiṣyaiḥ d vijāstrebhyaḥ B
48. a samāyā

49. c prītyo
50. b sarvā-
51. c -vaktraṃ
52. a gosakṛd
53. b prastāraṃ d koṣṭhakāṃ tu samāṃ śubhāṃ
55. d taṃ kramāt
56. a astreyādikṣu; *in* B, gne *written above* stre d bījā A
59. cd koṣṭhakā daśabījena saṃyuktā
63. d -yoni-
64. d nirṇṇitāni
65. c venduśikhayā A
66. d pañcānaiva
67. a asyāsya
69. a saṃghārāstreṇa digbandhaṃ b puras-
72. b vāruṇāl plā- A, vāruṇāt plā- B
73. c śravantaṃ A
75. b mūrddhaṃ B d śikhāyā
76. b -ottamaiḥ
77. b -vigrahaṃ
79. c āmanī-
84. d aṅgāṃśena B
90. c kaṭauddhe
91. b kajaiḥ
92. a vajrotpala- A, varjyotpala- B b codaraṃṣṭri-
94. b pracchanna-
96. a japādyaṃ
97. d -pāṇi- A
99. c devidevaṃ
100. *Nominatives in* B
101. a vidyāvarā- c devaṃdevīyajāṃ
102. b -locanā-
103. b -sura-
104. c -prakhyā d -priyā
105. a -dharī devī b asvarūḍhā mahābalā A, aśvārūḍhā mahācalā B
c -kāśī d -bhūṣitā
106. d sarvarī-
107. a -kauṣeyasavītāṃ A, -saṃvītāṃ B c ārūḍdaṃ A

108. a -rāvada- c japantī
109. a -yajusāma- b gāyatrīva cd tu panipaṅ, *corrected in* B *to* tū paniṣaṅ
110. a devīnām ā- b saṃpṛṣṭā A, saṃspṛṣṭā B c vaśā-d *small signs in the Mss. denote the loss of this pāda*
111. b pūjāṃ
115. d maṇḍale *for* maṇḍalake
118. c pūjitā sādhakaṃ devyāḥ d -rakṣantu
119. b viśeṣa A, -aṃ B c yathā lakṣyase mātreṇa
120. c prasādasva
121. a śṛṇuṣveka- A c atulāṃ
123. c daṇḍam B, varṇam A
124. d devo devaṃ
129. b bhārayet c koṣṭha B
132. a -koṣṭha-, *but the* ṭha *seems to have been rubbed out in* A
133. a puñjasametau A, yuktasametau B b nyastavyā
135. a koṣṭha- B
137. a -karaṇaṃ
138. c deva A
139. a deva c vindyād
140. d nāḍīm
142. a śuṣirā- c tasya
145. a īḍā B (*also elsewhere*) c suṣumṇā B (*also elsewhere*)
146. a vāmajaṃ proktaṃ
148. c piṅgaloccā-
149. c -karṣa A, -karṣas B
151. d vicakṣaṇe
152. c vāmāṅgojvara-; *a second* j *added afterwards in* B
154. b vā daśa B
160. d samūrcchitam
162. a -mānsaṃ c āhutyā- A, āhūtyā- B
166. a nṛvāla- d āloḍyan

167. b samīdhayet
170. a dakṣiṇāpy eva vai hastam b -maṇḍale c darśayed yas tu d vidviṣṭā
171. b sva-
172. b -vāsasaiḥ
173. d śakrasamam
175. a jātya-
176. a aṅkuśasādhyaguhyan tu
178. d cityā-
179. d prayānti
182. b āvartaye c mumuṣor A, mumurṣor B
183. d pīḍitāḥ A, *corrected in* B
186. b priyam
187. a juhuyāt b -plutāṃ c -citto d mantra-
188. c sarvvakāmaṃ tilāṃ (tilāñ B) juhuyāt
191. a savavaktran A b tāvatandrataḥ A, tāvattadrutaḥ B; *this pāda might be a corruption* of juhyāt tāvad atandritaḥ
193. c śakra B, śatru A
194. b tasya
195. c yasya
196. a ākarṣayanti taṃ
197. b uddhasya A
199. a vidviṣṭaṃ
200. a yaṃ
202. d sādhyamantrabahir-
203. d mayā-
204. a tacchāpayitvā B
205. a -veṣṭita-
206. d sādhyakiṅkarato
207. b baddho ruddho
208. a āntasthaṃ
210. a ye d mūrcchitā bhuvi vihvalāṃ
212. a paścād dhṛdayaṃ tasya

214. d āntimakaṃ paśyet A, *but the* ś *seems to have been rubbed off*; ārtimakaṃ paśyet B

215. d baddho ruddho

216. a mahatī dīptam

218. c varṇṇāṃtā A, varṇāntā B

219. c -rajatā- A, *corrected in* B d viṣṭakena A, *corrected in* B

221. b padmacaturdale

222. a -mātras b -kāmadā

227. c kālatantraṃ B

228. b -nāman tu

229. b hūṃphaṭkārāntadyatakaiḥ A, huṃphaṭk ārāntadyaṃtakaiḥ B

230. b vicakṣaṇi
d jātīn tu B

232. a śiṃgrum A

233. d yena jñātaṃ sadāśivaṃ

234. a sadaśivaparijñātaṃ

237. a sakulañ ca kathaṃ jñeyaṃ

238. c yaṃ jñātvā

241. b hasto A; indriyas, *in* B *corrected to* -aṃ c cakṣuṣāṃ

244. b dhāyaṃte A, dhyāyate B d puruṣaṃ

245. b -gāmi d -sthitaḥ

249. a -ṣṭhita-A

250. d -samanvitaṃ

251. a śakti-; -bhinnaṃ b -sthaṃ; -ātmakaṃ

254. c -mārgasthe

255. a -kāśaṃ b vijñeyaṃ bhuvi- c -kāśaṃ d -āntargataṃ A, -ānugatam B

256. d upaśāntā

259. c yadā

262. *Corruption of* tattvatraya-?

263. b rtiyuktas A, sanniyuktas B

264. d yādi

265. d sādhakaḥ

267. a -raja-
268. a digdhā c pratimā A d -mantritaṃ
270. a saitthīn tu
271. c kuṃca- A d nikhanena A
274. c nirmuktaṃ mṛdā
276. a mūtrayed b gṛṇa- A, gṛṇaṃ B d stiyo (striyo B) vā puruṣo 'pi vā
278. a ṣaṇḍhilas A, ṣaṇṭilas B b -yoga A, -yogaṃ B
280. b yogam
281. c vicaren A (*for* vicareta; *corrected* in B)
283. c meṣa eta (etā B) kākṣivilocanamūlan tu
284. b kāṣṭhe
285. b syāṅkuṣopamaṃ c kaścit d -gatā
287. b nāma praveśayet; cf. 290.
290. d nāmāṃ A, nāmnā B
291. a vijñāpaya A, *corrected in* B d -tāṃ
292. a yogaṃ B
293. b puṭojapet, *changed into* praṭojapet (*or the reversal*)
294. b -odara- B
296. a yogena B
297. c bhavanti
298. b bhakāraṃ c bhavanti
299. b -kārāntā
300. a śakra- B b huṃ B (*also elswhere*)
304. a namasān
305. a nayottarāṇi
306. a devyāḥ
308. a evaṃ evaṃ A
309. c -yuktam
311. a samātṛkā B
318. d nastikyavindake A, -nindake B
320. a samayenya A, samayatya B
324. c ekākṣaraparaṃ A
326. d śaṅkare vahupānake A, -pātake B
327. a -śrotaḥ-
328. a kalpaprajñā
330. b praśnosi
331. c cāraṃ
332. b śūkṣmacchū- A

334. c -ṣvekā-
335. c devi
336. a yañcātro- b saukaraḥ parikīrttitaṃ A; saukaraṃ -aṃ B
338. b una-
340. c drumāny
341. c daśamasaṃyuktaṃ
343. a una-
345. a yukto, *corrected into* yuto *in* b. b -darbhitaṃ d *thus* A, icchāsiddhikarī B
346. *prose*; *thus* A; i ha ra tra B
350. c uccāṭane *for* uccāṭe
355. a urṇṇā- A, ūrṇā- B b -śrotā-
356. c nitya-
358. a -karmmaṇi A
363. c -dehan tu
366. d mantravarjjayet
367. b mṛtaṃ A, smṛtam B
368. a -ruddhas b śirasā
370. c mantram eva A, m. etat B
371. b huṃ-
372. a sūryaṃ
375. a yāvantimayā b kathito
376. b vidhiḥ
377. a -āsīnaṃ b -mānasaṃ c dhāryaṃ
378. c svasthavito A; -mūḍhaṃ d alākurddhasvasthitātmanaḥ A, alākruddhasva- B
379. a drutaś A, drutañ B
380. a alabhyaṃ B; syāt A, syād B
381. b -tvanivodhataḥ A, -nirodhataḥ B
383. b japet B
385. b dautya- c oṃkāre B
387. b kāmāndhaś ca B
389. c japata A, japaṃtaṃ (*or*: japaṃta) B d saptam A
394. b juhuyād d vaśaṅkaṭañ
396. d īśānān tu B

Appendix A hūṃ A (*for* huṃ)

Appendix C In some cases B *introduces sandhi.* jayā A, japa B; vijaya kṣetrāṇi, *corrected in* A *in the margin into* vijayā kṣatrāṇi; ajita A, ajitā B

Appendix D ahaṅkāram (*for* mahān hakāram); yat smṛtaḥ (*for* ya smṛtaḥ)

Colophon : *The colophon of* A *has been printed in the text. Instead* B *contains the following*:

Nepālarājakīyapustakālayasthitaṃ prācīnatāḍapatra-pustakam avalamvya śrīpañcakālaṅkṛtamahārājādh-irājatribhuvanaviravikramaśāhadevavijayarājye śrī-śrī śrī- mahārājacandraśaṃśeravarmapradhānasācivya-paripālite Nepāladeśe Kāṣṭhamaṇḍaparājadhānyāṃ 1982 vaikramavarṣe śrīmadrājaguruhemarāja-paṇḍitānām ājñayā Bhojarājaśarmaṇā likhitam idam pustakam.

PART III

TRANSLATION

Note: Additions which are necessary for the understanding of the context are in square brackets; explanatory additions of other kind are in round brackets.

(General Introduction)

1. On the beautiful summit of Mount Kailāsa, adorned with a variety of jewels, overgrown with various kinds of trees and creepers, frequented by the Perfect (Siddhas) and heavenly bards,

2. there the God (Śiva), the greatest of the divine beings, amuses Himself with (his spouse) Umā, praised by the great Siddhas and the attendant deities led by Mahākāla;

3. and by the exalted sages, Bhṛgu and the others, the best among the divine beings. From within their midst, the Goddess rose and spoke these words :

4. By Thy grace we have heard the Sammohana Tantra and the great Nayottara, and the Śiraścheda difficult to obtain, O Lord of gods.

5. But these [teach results which are] to be realized by observances or ritual ceremonies. Because mankind is occupied by other problems, especially because they are in lack of earthly goods,

6. and because that which exclusively leads to the realization of higher wisdom is above their grasp, [I request Thee,] O God, [to communicate] the series of Five potent syllables (Bījas) which duly realizes all desires,

7. [and] the Esoteric Heart of these—be so kind to impart them to the devoted worshipper.

The Lord said :

8. What has been disclosed to nobody, not to the Yogins, Śukra and the others; what has been kept back from Guha (Skanda), however devoted and modest;

9. and what has not even been told to those who are called by Me the Sixty-four Initiates in the Tantras, led by Brahmā and Viṣṇu[1];

10. that I shall proclaim like a second fabulous gem : the Tantra called Vīṇāśikha which without mystification

imparts [the method which leads to] quick success (*siddhi*).

11. It is connected with the (four) Goddesses and with Tumburu; it is firmly based in the lute-string[2]; it is taught to be connected with the Tuft (śikhā)[3]; therefore it is known as Vīṇāśikhā.

(The initiatory ceremony)

12. I shall first proclaim the sacrificial ceremony[4], the essence of the Tantra Tradition, difficult to obtain; thereby the Goddesses are constantly induced to liberality.
13. The practiser (*sādhaka*) who here on earth knows the domestic sacrifice, obtains in this world the highest degree of success without observances or oblations.
14. At first, [the guru] should execute the acceptance (initiation) of pupils in the cadre of a sacrificial ceremony; in no other method should he make the Tantra known to them, nor will he obtain success [by another method].
15. On the fourth, fifth, ninth or eleventh day [of the month] the rite may be performed, or on any given day during an eclipse of sun and moon.
16. A sacrifice held on the fourth is preferable and conducive to a high degree of happiness[5]; if one aims at welfare, one should in due concentration perform the sacrifice on the fifth.
17. Or, one who desires victory in battle, the annihilation of inimical kingdoms, should perform the sacrificial ceremony for rulers, agreeable to the Sisters[6], on the ninth.
18. He who worships on the eleventh day reaches a high status in Śiva's heaven.
    On a well-protected, solitary place, or at the bank of a river or a pond,
19. the excellent preceptor should first complete the cleansing of the site, saying the Sāvitrī[7]. After having completed the [ordinary course of] worship, he should concern himself with the purificatory passing of the night by the candidates.

20. The wise man should present, saying the Sāvitrī, a rice-dish [to them], conducive to the spiritual course[8]; and [he presents] a tooth-brush of twelve *aṅgulas'* length made of sappy wood to the candidates.
21. Having rinsed his mouth and invited the candidate who is purified by the five pure ingredients, he should sprinkle him further, muttering the Sāvitrī, accompanied by recitation of the Tattvas as explained[9].
22. He should rub him with a blade of *kuśa* grass and bedaub his body, after which he should immediately wash him completely, in due order, muttering the Sāvitrī.
23. On the sacrificial site, the candidates to be initiated by him[10] and [the guru] himself should pass the night on a layer of kuśa grass; he should constantly secure protection by a hundredfold recitation [of bījas] and meditate on them (the Sisters)[11] in due order.
24. Then, in the pure time of daybreak, the aspirant should wash his face and, bowing humbly, he should announce desirable or undesirable phenomena [seen by him in dream] to his guru.

25/26. The preceptor, having ascertained what is desirable or not desirable for the aspirant, should design a maṇḍala on the site [mentioned] first, on even ground, solitary and free from harmful objects, with wise reflection and in exact accord with the rules; the maṇḍala is [square, with a size of] four ells or one ell, provided with four gates.

27. He should design the maṇḍala beautifully, in a splendid way, with rice powder; within it he should create a lotus of four petals and a pericarp.
28. The petals of the lotus should be white, red like blood, yellow and black in colour. He should design them according to the rules, beginning in the East, and ending in the [site of the] Lord of the North.
29. The excellent preceptor should [design] the pericarp in their midst, in variegated colours[12]. He should [design] Tumburu in four forms (?), with four colours, by means of his particular bīja[13].

30. He should meditate on the Lord in four colours as residing within the pericarp.
Then he should locate Jayā, white, on the eastern petal, by means of her particular bīja.

31. Having located Vijayā, in the [red] colour of the Bandhūka flower, on the southern petal; Ajitā, in the colour of pure gold, on the western petal;

32. and Aparājitā, in the colour of a mass of "divided" collyrium (black), on the northern [petal]; he should pay worship to them in due order, with their particular bījas [as their representants];

33. and with flowers, perfumes and edible gifts, of good quality and with correct calculation of time; the sacrificial site is provided with a beautiful balcony and with banners, and adorned with wreaths and garlands;

34. illuminated on all sides by burning lamps placed in the [main] directions of the sky; it is also provided with various delicacies and drinks, and with sweet condiments;

35. and with fruits of various kinds arranged at the sides; and with pots filled with water placed in the ten directions of the sky,

36. wrapped around with mango sprouts, beautiful and adorned with wreaths and garlands.
Having thus sacrificed in accordance with the prescriptions and having sprinkled the candidates with water[14],

37. he cleanses (?) their faces, saying the Sāvitrī; after they have been adorned with a garment, he should place flowers, muttering the particular bījas [of the five Deities], in both hands of each candidate[15].

38. Departing from Jayā ['s direction], the excellent preceptor should cause the māyā to enter into the maṇḍala (?)[16]. Having caused the candidate, or two, three, four or five of them, to enter that maṇḍala, he should then perform the fire ceremony outside the maṇḍala, to the West.

39cd. Having drawn lines around the fire-place and having

moved the fire, saying the Sāvitrī, he should arrange stalks of kuśa grass [around the fire-place] on all sides.

40. The preceptor, having sprinkled [the fire-place] with perfumed water, saying the bīja of the Missile[17], should lay down the fire on it, muttering the same [bīja], and worship it afterwards with the Sāvitrī.

41. Then he should impose the Three Realities[18] on the fire in due order, and..., he should stabilize it with the [bīja of the] Elephant Goad[19].

42. He should then cover it with the Māyā bīja[20] and awaken it with the Missile; with the same, he should bring about the purification of the whole set of ingredients for the fire sacrifice[21].

43. Thereafter, the wise man should execute the fire sacrifice with butter in accordance with the rules. Having performed that sacrifice, reciting the particular bījas, he should proceed to the candidate's initiation.

44. Having connected the candidates in the right method, by means of the bījas, with the five Great Elements, and having connected their nature (?) with the divisible [aspect of the Deity], he should establish them on the Supreme Course (*adhvan*).

45. ... ...
This is the initiation, according to the prescription, resulting in enjoyment and release.

46. With these Five, the [initiated's] nature is [connected]. In case of [an initiation] into the divisible [aspect of the Deity], the [dīkṣā] is of the essence of divisibility. In case of [initiation] into the indivisible [primeval aspect of the Deity], it is called "indivisible", and is prior to the Course which entails qualification[22].

47. Having initiated the candidates who are in the supreme [stage] of qualification, he should anoint them, reciting the particular bījas, and then present the bījas to them.

48. After communicating to them the secret rules (of the school), and showing to them the heart [formulas?][23], and the Gestures[24] with his fingers, the great man[25] should invest that lord of practisers with authority.

49. Then the eminent practiser should consume the remains of the offering, [muttering] his particular *vidyā;* in this way, the Goddesses will be pleased. The remainder he may throw into the water.

50. His teacher he should worship with devotion, with all his possessions or...; with bowings and gifts in accordance with his means, or with anything by which the guru is satisfied.

(Creation of Bījas)

51. Adorned with a wreath, a white turban, and in full ornate, taking his place on an elevated seat and facing the east, he should construct a maṇḍala divided into squares[26].

52. On an even, pure and lonely place besmeared with cowdung and ashes, he should lay out the geometrical arrangement of the alphabet, himself being pure.

53. Having constructed a square, and drawn a splendid system of dividing lines, he should in this way create forty-nine beautiful square plots, equal in size.

54. The [syllable] called *ka-ṣa* (*kṣa*), seated on the twenty-fifth (the *ma*) as a seat[27], with the bindu (the dot which symbolizes nasalization) added to this last letter of the Five Rows (of occlusives and nasals), and with its upper part perforated by the *śikhā* ("tuft", perhaps denoting protracted pronunciation), is located in the central square.

55. On the eight squares which lie around it in the main and intermediate directions, he should place the rows beginning with *ya* and *śa*, O Goddess, beginning in the North-East.

56. In the (four) squares which lie [around the preceding] in the South-East and the other corners, he should place the four neuters (the vowels ṛ, ṝ, ḷ and ḹ) ; in the [anti-clockwise] direction beginning in the North-East, the twelve bījas [of the remaining vowels] ,

57. in the squares of the third row. In the fourth row, the series of twenty-five [occlusives and nasals], these bījas he sould place in due order on the squares beginning in the North-East.

58. Having in this way laid out the arrangement, and the letters combined with vowels (?), he should extract in due order the sixteen bījas.

59. Beginning (to count) with the series of *ka* etc., in due order, from left to right[28], the twenty-fifth, combined with the bīja of the eleventh square,

60. is the Ātmatattva, the Reality of the Self (the syllable *kṣmāṃ*); the [twenty-fifth, combined with the] thirty-fourth, is called the Reality of Wisdom (*kṣmūṃ*), while Reality of Śiva, O Divine Lady, is [the twenty-fifth,] combined with the thirtieth (*kṣmauṃ*).

61. This is the threefold Reality, and also its assignment to the body is proclaimed. All [bījas] should be assigned in due order, combined with the bindu.

62. In these, success is contained, as should be known by the excellent practisers.
The first bīja (, that of Tumburu,) is said to be the one which is located in the twenty-fifth square (*kṣmaṃ*).

63. The second bīja is called that which is located in the fourteenth square (*jaṃ*, for Jayā). The third is located in the eighth square (*bhaṃ*, for Vijayā); the fourth is the bindu, combined with the yoni[29].

64. The fifth bīja is said to be the one which is located in the twenty-fourth square (*haṃ*, for Aparājitā). The bījas of the God and the Goddesses are thus created in due order.

65. ... ...
the bījas are provided with the crescent, the bindu and the tuft.

66. The extraction of the group of five bījas has been duly told to Thee, O Goddess. These five bījas are taught to be the Supreme, O Fair-faced one.

67ab. Concentration on the Five Bījas results in the realization of all one's desires.

(Preparation for worship)

67cd. I shall proclaim the ceremony of worship which grants every success.

68. Having first performed the consecration of the hands in the known order, purification should be effected by a barring of the regions in the method which will be described now.

69. The *digbandha*, preceded by a regulation of the breath, should be performed while reciting the [bīja symbolizing the] Missile of Destruction. One should purify oneself with three regulations of the breath, O Goddess;

70. one should "cause the breath to go out" in exhalation (?), and "fill it up" by taking a new breath; the "filled-up state" is reached in the act of holding the breath; thus the regulation of the breath is known to be[30].

71. While meditating upon the bīja of the Fire of Destruction, which resembles the Apocalyptical Fire, the possessor of mantras should assign it to the footsoles, equal to a fiery circle and impressive.

72. He should then burn his own body [in meditation] and cause it to overflow with Water-of-Life. Having burnt his mortal body so that it as it were is left as a heap of ashes,

73. he should then meditate on a "body of wisdom" which is [constituted] by showers of Water-of-Life; and on the Supreme Syllable *Oṃ*, directed downwards, [with Amṛta] streaming on one's head[31].

74. The bīja which has been handed down as *ka-ṣa*, combined with two *ra*'s and filled with flowing Water-of-Life, pure like spotless crystal,

75. [at the end,] its lower part combined with *Oṃ* and above with the Bindu—with this bīja, the top of which is pierced with the Tuft,

76. the excellent practiser should execute the combustion [of his body] by the method of the yoga of sustained concentration. The possessor of mantras should cleanse his body [and remove] the stain of horrible evil.

77. If he performs the assignment [of divine powers] by touching, he obtains a body the essence of which is mantra.

Having purified the site which was [protected] by a *digbandha,* in order to realize purification of the maṇḍala,

78. he should realize the expulsion of powers of hindrance by a recitation of the Missile of Destruction. After this, he should consecrate his hands; the injunctions are made known as follows.

79. The possessor of mantras should perform this ritual in accordance with the rules before he proceeds to the next stage.
To the wrist, he shonld first assign the syllables...[32],

80. the Five Bījas he should assign to the fingers, beginning with the thumb. Of the three phalanxes which are on the fingers of both hands, beginning with the thumb,

81. he should assign the Reality of the Self on the upper ones, the Reality of Wisdom on the second ones, and Śiva on the third ones; in this way they are conducive to complete success.

82. To the arm and the body the Three Realities are also assigned: the Self to the lower part, Wisdom in the middle and Śiva on the upper part or the head.

83. Having thus assigned the Three Realities and the Five Supreme Bījas, he should further assign also the Secondary Bījas[33], O Fair-faced One.

84. And having also assigned the Missile blazing like sparks, and covered it with the Māyā, one should stabilize them with the Elephant Goad[34].

85. After assuming the Womb Gesture (*yonimudrā*), he should effectuate a complete, divine body (the *sakalīkaraṇa*); thus the method of touching the body has been told to Thee, O Goddess.

86/87ab. The Stabilizing Mudrā which stands for the Elephant Goad is as follows: one crosses the thumbs of both hands, stretches out the index of the left hand and curves it afterwards.

87 cd. It can be applied by the excellent practisers to acts of subjugation and attraction.

88/89. Having put the index, middle and fourth fingers of the right hand close to those of the left hand, and the

thumbs to stand together, while the little finger[s] of the right [and left] hand[s] are directed downwards between the indices and the thumbs—this is called the Yonimudrā.

90. The first bījā [of the Five Bījas is assigned] to the crown, the second to the face, then the third to the part above the hips, the fourth between the knees and the hips,

91. and the last one between the feet and the knees, in due order, with outstretched hands. By this series of bījas the body is liberated without any doubt.

92. [If] an immense rain of hailstones hard as diamonds [occurs, one is protected]; it invests thieves and monsters with fear, and one is always released from incurable and deadly diseases.

93 A man, even if he be guilty of heinous sins, is released without any doubt from snakes[35], poison, the sword, fever, leprosy, pneumonia and so on.

(The worship of the Five Deities)

94. Having smeared [a purificatory mixture with cowdung] on an agreeable spot, covered and uncrowded, he should design there a beautiful maṇḍala as before, with sides one ell in length,

95. and thereon a lotus with four petals; its pericarp is designed in a mixture of colours; the petals, beginning in the East, are there in the colours white, red, yellow and black.

96. [To these,] the possessor of mantras should assign Jayā and her companions, and Tumburu on the pericarp. The latter is [meditated upon] as follows: seated in the lotus-posture, one of his arms he holds in the gesture of liberality;

97. he has four faces and eight arms, a lance[36] in his hand, bearing a mace; he has three eyes and his body is fourfold[37];

98. he is donned with an illustrious crown, his crest adorned with a crescent; dear to his Śaktis, with noose and elephant goad in his beautiful hands,

99. provided with a splendid garment and sunshade, with splendid wreath and unguents; thus one should regularly meditate on the God of gods, equal in lustre to ten million suns.

100/ On Jayā, the possessor of mantras, facing the God[38],
102ab. should meditate as glowing with energy, smiling with wide open eyes, in the colour of a fruit called *kṣīroda* (?, white), provided with the [hide of] a tiger as sacred cord, seated on a corpse, with four faces, bearing a mace and a shield; provided with a splendid garment and sunshade, adorned by a necklace and bracelets.

102cd/ He should meditate on Vijayā who grants success as
104ab. having the (red) colour of the *dāḍimī* flower, equal in lustre to a rainbow, fear-inspiring with the bow in her uplifted hand, consuming fish, meat and wine; seated on an owl, adorned by necklace and bracelets and in the possession of a red garment and sunshade.

104cd/ He meditates on the goddess Jayantī as having the
106ab. colour of pure gold, wearing a yellow garland and garment, bearing a bell and a club, mounted on a horse and powerful, in lustre equal to ten thousand suns and adorned by all her ornaments; thus one obtains desirable results.

106cd/ One should meditate on Aparājitā as having the colour
108ab. of "divided collyrium", the lustre of nightly darkness, clothed in black linen, adorned with pearls and jewels, mounted on a splendid chariot, bearing mace and shield; [she inspires fear] with loud cries and screams.

108cd. On Gāyatrī he meditates as engaged in recitation, adorned with pieces of crystal and jewels;

109. on Sāvitrī as of excellent figure, in the same way [reciting] or singing the Ṛg-, Yajur-, Sāma- or Atharvaveda, or diligently singing the Upaniṣads.

110. One should meditate on the Elephant Goad as standing in front of the Goddesses with frowned eyebrows; and on the King of Missiles as standing behind these, darting out its tongue while manifesting the awesome interior of its mouth, angry and terrifying, its fangs

besmeared with human blood and fat;... (lacking)...

111. After such a meditation, O Wide-eyed One, the worship proceeds, in due order, by means of several edible products, by perfumes, flowers and so on.

112. He should worship there in the centre [the God] whose place is the centre and the apex[39] in accordance with the rules,...[40], in the lotus of his feet, in the heart or the left hand.

113. One may regularly worship Him mentally if one desires success, in due concentration. [Or,] one can make [images] of a conch-shell[41], pearl, or of tortoise shell.

114. The [Divine] Family, made of gold, silver or copper, will also procure success. [Worship may be executed] on a maṇḍala of fragrant stuff, or one of ashes,

115. or one of mustard seed, or a maṇḍala in the heart, or one of kusumbha or other flowers.

116. Or one may design a beautiful maṇḍala with powder of the Nāgakeśa[42]. Thus one can without hesitation be confident that [the deities] will grant release and earthly success.

117. Having paid worship in the right method, one should apply perfumes, flowers etc., while showing the Womb Gesture. The rituals should be executed on appropriate times.

118. When circumstances have appeared which involve danger for life and possessions, the deities, if worshipped, protect the practiser like a son.

(The sepecial rules; other bījas).

Devī said :

119. Now the sacrificial ceremony has been told; are there any further special applications, O Lord ?; so that by merely practising these success according to one's desires will occur,

120. merely if one remembers or meditates on them; be so kind to proclaim these. Show Thy favour, if grace is with Thee, O Great Lord.

The Lord said :

121. Listen in concentration, O Fair One, to the result of asceticism applicable in daily life[43]. Or [one may call it] the incomparable secret supreme abode resulting from favour[44].

122. The Tantra is disclosed by Me to Thee in successive stages. Now, after hearing this next [stage of] wisdom, final beatitude is realized.

123. Having constructed as before (vs. 51f.) a geometrical arrangement of the alphabet, one should extract the [Secondary or Esoteric] group of five Bījas from it, in the order as given before, for the realization of all desires.

124. The [bīja of the] God of gods (*ṣlūṃ*) is created thus : first the thirty-second bīja (*ṣa*), combined with the nineteenth (*la*), then, below these, the thirty-fourth (*ū*).

125. Jayā (*yāṃ*) is the seventeenth bīja (*ya*) combined with the eleventh (ā); the same (*ya*) in isolated form is Vijayā (*yaṃ*).

126. The twenty-fifth (*kṣma*, or *ma*), provided with the tuft, and combined with the eleventh, is taught to be the [bīja] of Ajitā (*kṣmāṃ* or *māṃ*). Hear now the [bīja] of the Fourth :

127. The twenty-fifth, resting on Śambhu (?), and combined with the eleventh letter (*kṣmāṃ* ?)[45].
This is taught as a great secret, and should not be learnt from another person (outside the tradition).

128. This series of five Bījas, O Goddess, realizes all desires; it is the series of Esoteric Heart Formulas, superior in all Tantra traditions.

129. All kinds of acts one can realize by means of these. The [bīja] located in the twenty-fifth square, combined with the sixteenth,

130. this is taught in this Tantra to be the Missile (*kṣmāḥ* ?), O Pious One; this same secondary bījā, combined with the twentieth (*ī*),

131. this one is taught to be the māyā (*īḥ*) of Śiva, of immeasurable form. The bīja of the first square (*ka*), combined with the eighteenth below (*ra*),

132. —above this one should add the one which resides in the thirty-eighth (the *o*)—this is the method of extraction of the Elephant-Goad (*kroṃ*), [applicable] in the stabilization of the Goddesses [at the place of worship],

133. to be assigned in due order, combined with the bindu...[46] That same supreme letter which stands in the twenty-fifth square (*kṣa* ?),

134. combined with the twenty-ninth (*ai*), is the bīja called Gāyatrī (*kṣaiṃ*); this excellent and divine syllable is applicable in Nyāsa and other rites.

135. The bīja which stands in the thirty-fourth square (*ū*), combined with the twenty-fifth, is called Sāvitrī, taught for all kinds of ritual acts *kṣūṃ*).

136. These bījas are, as before, marked with the crescent and the tuft.

(The practice of the special applications; doctrine of *nāḍīs* and *cakras*)

136cd. I shall now proclaim the practice, by which success is obtained quickly.

137. The practice is the primary cause, O Goddess; texts and books are secondary. A book can be easily obtained anywhere, but the rules of the practice are difficult to obtain.

138. Mantras devoid of the rules of practical application do not lead to success, as we know.
One should execute a ritual act only after having learnt the location of yoga in the heart-lotus, combined with meditation on the group of Five Bījas, and the God's course.

Devī said :

139. Of what kind is this God, and of what kind is his course ? How can one know him as He resides in the body; be so kind to disclose this, O Śaṅkara.

The Lord said :

140. Between the penis and the navel exists a [power centre] in the form of a bulbous root. Seventy-two thousand yogic ducts (*nāḍīs*) are based in this resting-place.

141. In the region of the navel exists a [centre serving as]

knot; there a lotus exists; there is a pericarp in its centre; there the object of one's meditation is located.

142. The subtle particle which is directed upwards in the hollow interior of the pericarp—within it the god resides; he is equal to the upper part of [the flame within] a lamp.

143. It[47] resembles pure crystal, it is equal in lustre to sparks or sunshine[48], constituted partly by water and wind, as subtle as a hundredth part of the tip of a hair;

144. seated on wind as mount, beyond the reach of speech, imperishable. He moves about within the body and can be reached...

145. He can be moving within the [duct called] Iḍā, or within the Piṅgalā; when he resides within the Suṣumnā, this is called Viṣuva (equinox; intersection).

146. The Iḍā is proclaimed to belong to the left, the Piṅgalā is on the right; between these two is the Suṣumnā which is the cause of creation and dissolution[49].

147. The Iḍā is applicable for pacification and acquisition of goods, the Piṅgalā [for] ritual killing and eradication of an opponent; and the Suṣumnā grants release, following the soul's course.

148. When one meditates on [the God as] residing in the Piṅgalā, one should imagine him to be red; in that case, one can execute acts such as liquidation and eradication.

149. Concentrating on him as being within the Amṛtā (the Iḍā), one should meditate on him as being white as snow; then one will be able to realize pacification, acquisition, subjugation and attraction.

150. Complete success of observances, yoga etc., one will bring about for the recitation of the basic mantras; by merely performing their recitation in these circumstances, the possessor of mantras is immediately successful.

(Magical applications of the Five Bījas)

151/
152. A woman who has died without having given birth, although she had reached maturity—the clever man should take the dust of her...and write on it, at the left side, the name of [the person who is the object of the magical act],

written between the syllables of the Goddesses; the determined practiser [may do this] with clear (?) blood from (his ?) left side;

153. and he may design there a woman with yellow orpiment; with...going in the same direction..., he should tread on it with his left foot;

154. from that moment on he is able to quickly attract any woman even from a distance of twelve *yojanas* (about fifty miles); the same is also said to be effective for a man, but he should apply the ritual acts to the right side.

155. One may also execute a rite of sorcery : with bones as (mixed among ?) fuel[50] one performs a fire sacrifice on a cremation ground, sprinkling poison and blood of the *rājikā* (?)[51];

156. naked, with dishevelled hair, standing on (with ?) three skulls, the clever man should in the night sacrifice eight hundred pieces of fuel;

157. at the end of the sacrifice one should meditate on Indra[52] as being of black colour, pierced by the trident, and beaten on his head with a staff.

158. The practiser, whose form is fear-inspiring, wrathful and with eyes red [with anger], will destroy Indra within a week; what to say of human and other beings ?

159. By the sacrifice of a *kusumbha* for hundred-and-eight times, one should keep awake for three periods (?) during the night, performing one's fire sacrifice;

160. the practiser should also meditate on the victim as being of a red colour; at the end of the sacrifice, he should imagine the victim as being out of his mind and benumbed,

161. struck on his head by the Elephant-goad and bound by the māyic noose; even a king or a queen he will subjugate within a week.

162. Having collected human flesh together with sour milk, honey and clarified butter, an immediate total uprooting [of the enemy is effectuated] by a sacrifice of eight thousand libations.

163. The clever man, having meditated on his own [name's] bīja and that of the victim as well as on those of the

four or five deities (?)[53], as being present within the yogic duct (Iḍā ?) in a state of intermingling,

164. and having caused them to enter by way of the yogic duct into the victim's body, will by means of this practice bring the threefold world under his power.

165. Then, he may also perform a rite of eradication of enemies who are conceited with power: [having collected] dry leaves of the *nimba* tree and also tips of banners,

166. human hairs, and ashes from a cremation pyre, feathers and tail plumes of crows, white mustard, poison and blood, he should pound these objects together and sacrifice with them;

167. having collected a fire from a Caṇḍāla ['s house], he should cause it to flame up with a piece of wood from a funeral pyre; within three nights he will effectuate the eradication [of people who will be forced] to leave their relatives and friends.

168/ He should meditate on the moon's full orb within the
169. palm of one's left hand, combined with the Five Bījas. Any person whom he causes to behold this hand comes under his power by the mere sight of it, even those who were intent upon his death. Anybody whom he touches with this hand will henceforth be his slave.

170. In the same way he might design the solar orb in his right hand; any people whom he touches with it or to whom he shows it will become enemies to each other, even if they were friends.

171. Having collected a crow who lived on a Nimba tree, caught by a Śvapāka (member of a despised group), he should sacrifice it in [a fire taken from] a pyre, sprinkled with sesamum oil, while saying these Bījas in inverted order;

172. being clothed in red with black hems, he should recite the Five Bījas in inverted order for a thousand times over these ashes which he has sprinkled with poison and blood;

173. the person whom he touches with these ashes will roam over the earth like a crow, hated by all people, even if he were equal to Indra.

174. One should assign the sixteen bījas to a victim as well as to oneself; he should meditate on both as being equal in colour to the *javā* flower (China rose);

175. [or] on both the practiser and the victim as having sides (?) of the colour of jasmin or vermillion, or as being equal in lustre to red lac, while standing within a folded lotus;

176. [and meditating on] the Elephant-goad fastened to the victim's secret parts and the Rod as fastened to oneself at the secret parts, while both have the red hue of the *kusumbha* and are wrapped around by a māyic thread;

177. keeping silence,. lost in meditation during five or three nights and days, one is able quickly to subjugate a ruler puffed up in conceit.

178. Take a patch of cloth which belonged to an expired Brahman woman:

179. with charcoal taken from a funeral pyre[54] and collected on the fourteenth of the dark half of the month one should write someone's name on it, surrounded by the Bījas; that person, in whose house that object is buried quickly departs to Yama's abode (dies).

180. Even a person who is proficient in the observance of wisdom[55] and is adorned with fame and glory is victimized by such a practice and dies without delay.

181. The person whose name, written with yellow orpiment, is surrounded by these same Bījas whom a wise man may throw

182. into a dish filled with honey and clarified butter, while [the Bījas] are recited in quick succession for a hundred times, pacification and safety from such a person is reached, even if he were on the verge of discharging his weapon.

183. After a hundredfold recitation, while [sprinkling] with water, one is always released[56], if one is excessively tormented by illness, with the help of a sacrifice with fuel sticks of a kind of wood which counteracts illness.

184. By a hundred and eight libations, O Goddess, accom-

panied by the pouring out of milk, a patient is without any doubt cured of his illness.

185. Of a person who regularly sacrifices [in this way], in his household certain supplies which he regularly makes use of become inexhaustible.

186/ One who desires welfare should sacrifice the *śrīphala*
187. ("welfare fruit"), and the lotus poured over with clarified butter and honey; by one hundred thousand of libations he becomes wealthy, and a possessor of mantras by twice that amount;

188. by three lakhs a ruler certainly becomes a vanquisher of his foes; for the realization of all one's desires one should sacrifice sesamum seeds and one will realize one's objectives without doubt

189. by only one lakh of sacrifices, O Goddess, if that practiser be a vanquisher of his senses.
By the sacrifice of human flesh or the flesh of goats,

190. one quickly realizes anything desired, with only a hundred-thousandfold sacrifice.

190cd/ Human flesh with unhusked grains added to it, toge-
191. ther with milk of a black cow, this mixture he should sacrifice into the mouth of a corpse without delay, until the ghost of the deceased rises and says to him: "What can I do ?"

192. One may then beg of him the possessions one desires, O Illustrious One, a magic pill, gold, and...; a buried [treasure] or even a kingdom (if he happens to be an exiled prince);

193. and methods to conquer even Indra[57]; magic ointment for the feet (which enables one to fly through the air) or the elixir of life; [the ghost] presents him with only one of the mentioned goods before he leaves; not by another method.

194. Take the finger-ring of a haughty woman who has died; having recited these Bījas over it a hundred times in the regular order,

195. added by eight, while one includes the victim's name

between them; the woman to whom the excellent practiser presents it—she sticks to the same [behaviour ?]—;

196. one attracts her quickly even when she might be comparable to (the nymph) Urvaśī; over a large distance of even a hundred miles the result is obtained.

197. The same is also applicable to a haughty man, O Illustrious One. Take the flesh of a crow in combination with the sap (?) of a *nimba* tree,

198. procure a fire from a cremation ground and kindle it with fuel from a *śigru* tree; the person with whose name one sacrifices during seven nights

199. is observed to be hated among the people; this is an excellent method of creating dissension.

Now I shall intimate something else, this is a great secret;

200. having realized which, O Great Goddess, one obtains brilliant success. By practising on the fitting time, success is reached as is said in the Tantras;

201. therefore a practiser should execute his rituals on their proper Time.

[A new rite :] having first meditated on the group of Five Bījas as being located within the victim's heart-lotus,

202. one should perform mental worship...; after that, he should cover the victim, inside and outside, with the Māyā.

203. He should then draw the victim towards himself, wrapped around with a māyic lotus stalk; then, having brought him, who is rendered powerless by the reality of Māyā (?),

204. the excellent practiser should cause him to stand upright again, standing before him; at that moment the Five Bījas should be placed within the victim, just as before (?).[58]

205. That same group, surrounded by the Māyā, should be recited for eight hundred times by the possessor of mantras, in combination with the first letter of the Victim's name, located on the seat of...

206. In this way, O Goddess, even a powerful victim is attracted, with shaky knees and dishevelled hair, and made his servant.

207. Next I shall proclaim the method for release in case of bondage or banishment. Hear this practice, by which even Indra is brought to destruction.

208. Having meditated in the same way on the Five Bījas as present in the victim's heart lotus, one should perform worship as before; of the Suṣumnā...

209. then the possessor of mantras should assign the Missile of Destruction [and] Tumburu to [the victim's] head; the experienced yogin should then surround the victim with [the Bījas] of the Goddesses,

210. and again with that one (the Missile ?) who was on the head, with the glow of a flaming fire; having further visualized him in his mind as fainted and out of his senses, lying on the ground,

211. he should bind him by the Elephant Goad fastened at the heart, and draw him towards himself. Then the performer should lay him on the ground, press him down and cause him to vomit blood.

212. After that, the group of Five Bījas should be placed in his (the victim's) heart. Having extracted in the described way the victim's name (from the *prastāra*), surrounded by the Missile of Destruction,

213. in this way, bereft of protection,...one should recite for eight thousand times [the group of Bījas], surrounded by fiery circles;

214. thus, by this ritual, in the described method, the victim comes to his end; death, coming at the end (?), will cause him to tremble.

215. Thus this [method] has been told, O Goddess, it should be practised (?) as before; the way by which one destroys even Indra, after release in case of bondage or banishment.

216. Flaming in the overwhelming wrath, one should undertake this practice. When the God is active on his spontaneous course within the Suṣumnā.

217. one should meditate on him as being of a red colour while he is present in the Suṣumnā; in that case one will be able to execute the acts of dissension and eradication.

218. The worship within letters of the group of deities of the Five Bījas combined with the [letters ?] which are within the groups of letters has always been kept secret by me in its entirety.

219. Hear it now, O Pious One, for the realization of all ritual acts. Having prepared a mixture of powder of the *kusumbha*, together with pounded *śāli* rice grains,

220. with ashes and sandal, and with the powder of the *nāgakeśa*, with these odorous and variegated objects one should write [the Bījas] with due concentration.

221. In the interior of the syllable *ma* or *kṣa* which exceeds the groups of letters, one should design a lotus of four petals; there one should worship the Goddesses with [Tumburu] their Brother, in their Five Bijas.

222. After having been worshipped in this way they will always grant all one's desires: they are firmly prepared to bring about for oneself the four objectives of life: merit, enjoyment, possessions, and final release.

223. Having performed a sacrifice in this way, one should afterwards recite [the Bījas] 300.000 times; then even a a killer of a Brahman will obtain siddhi; but not in another way.

224. Any desire cherished in one' s mind one can obtain henceforth.

(Rules for recitation)

224 cd From now on I shall proclaim the excellent method of the recitation.

225. The possessor of mantras, having seated himself on a lonely place, and having performed the sacrificial ceremony in accordance with the rules, in concentration, with undisturbed mind, bearing his rosary in his left hand,

226. should perform his recitation always thus. Hear some other details: one who desires subjugation should per-

form recitation with [the victim's name] enclosed [by the Bījas] in the regular order.

226/ He should perform his recitation always thus.

227 ab Hear some other details: one who desires subjugation (of others) should perform recitation in the correct method with these same Bījas, in the regular order, connected with the syllables of the victim's name so as to enclose these.

227 cd One should ascertain oneself of the right time in this [ritual], [so that] success caused by observance of the right time will occur.

228. During liquidation, one should [enclose] the victim's name, as before, with [the Bījas] in reversed order. Also for dissension, one should apply the reversed order, ending with *phaṭ*[59].

229. During liquidation with the syllables in reversed order, ending and beginning (?) with *hūṃ phaṭ*. During the rituals of subjugation and of attraction, one should pronounce *Oṃ* [before] and *svāhā*, respectively *namas* [after] the Bījas.

230. One should always sacrifice in this way, and the wise man should not omit any aspect of the ritual. The pronunciation of *namas* is taught for the end of the recitation, that of *svāhā* for the sacrifice.

231. One should sacrifice during ceremonies of liquidation garlic sprinkled with one's own blood; crows' feathers during liquidation, and jasmin during subjugation.

232. During a rite of dissension one should sacrifice *śleṣmātaka* (?) and *śigru* flowers without hesitation; and the wise man should sacrifice mimosa flowers during attraction.

(The doctrine of Time)

233. All these are prescribed for the sacrificial ceremony of someone who is conscious of Time; the person who knows Time also knows the Eternal Śiva.

234. When the Eternal Śiva is realized, the practisers attain success. But the real nature of Time should be fathomed; from this Real Nature, success is derived.

235. Those practisers who do not share of the Real Nature will not attain success, no matter how much they exert themselves. That is why the intelligent have striven with all their might after the Real Nature of Time.

236. When the Time during the ritual is lacking, the practisers do not reach success here on earth; therefore one should exert oneself to obtain knowledge not only of the ritual but also of Time.

Goddess Śrī said:

237. How is that Time which is spoken of by Thee to be known, O Lord ? I have the impression, O Śaṅkara, that everything which is devoid of Time is unreal.

The Lord said :

238. Hear, O Goddess, the supreme mystery, the embodiment within oneself of the Real Nature of Time. Having obtained knowledge of this, the possessors of mantras easily obtain success.

239. Twenty-one thousand and six hundred [respirations] should be recognized in a twenty-four-fold rhythm occupying the regular course toward and from the mystic centre which lies at twelve fingers' breadth [above the head][60].

240. For the benefit of the practisers I shall explain the Haṃsa ("Goose") as it resides within the body in divisible and indivisible form.

241/
243. The wise men recognize twenty-five categories of reality within the body: feet, organs of excretion and generation, hands and speech as the sense-organs [of activity]; ear, skin, eye, tongue and nose [as the sense-organs of awareness]; sound, concreteness, form, taste and smell [as their objects]; and mind, will, ego-consciousness, the Unmanifest [primordial matter], and the Soul (puruṣa).

244. With these as substrate, the Superstructure should always be meditated upon. The substrate is called the Fortress, the superstructure is called the Puruṣa,

245. who resides in the filament of the lotus of the heart, striving upwards, of the nature of existence. This is the residence of the indivisible God within the substrate.

246. The Puruṣa, the substrate and the superstructure, the indivisible Supreme Śiva[61]—the body which consists of the six "covers", the twenty-five categories;

247. the Fortress, provided with the ten breaths, pervaded by yogic ducts; this body of three strands (lucidity, activity and inertness) and inhabited by all sorts of deities;

248. (this whole system) revolves like a wheel under His presidence, just like the complete host of stars, the orbit of planets and celestial bodies,

249. the whole of which, presided by the Pole Star, revolves although being immovable. In the same way the body of the God which is identical with the complete host of Bījas.

250 ab Having obtained the insight that [this body] is presided over by Śiva, one will attain success in the Tantra.

250 c/ The Śakti, which has the crooked form of the three-
251. fold bending, characterized by the sixth vowel (the *ū*), pervaded by the Bindu, residing in the body, of divisible nature—of her, a fiery tuft exists, subtle, equal to the flexible stalk of a lotus.

252 ab And it should be known as having a glowing form; at its extremity Śiva resides.

252c/ The whole living world, even up to Brahmā's heaven,
253. and including the alphabet from *a* to *kṣa* (as its phonic manifestation) originates within Him and is dissolved at the same place. This is the supreme, subtle God who resides within the substrate and the superstructure.

254. And in the solstitial and equinoctial points[62] [He is] a source of fiery power and of water-of-life. When He operates on the path of Varuṇa (water), He is located in the Iḍā;

255. He should then be known, in the cadre of a ritual of good consequence, as equal to the moon or a mass of snow; but He is equal to the twelve Ādityas (manifestations of the sun) when He abides within the Piṅgalā.

256 ab One should apply [meditation on] Him, who is then equal to a reddish fire, during a rite of evil consequence.

256 cd When that God, in pacified condition, moves along the Suṣumnā,

257. this is the path to release, O Goddess, unsurpassed and luminous. This God, and this course, embody the essence of the real nature of Time.

258. This is proclaimed as a supreme truth for the good of the practiser. All this has been told as the embodiment of the essence of the real nature of Time,

259. concisely, in [the doctrine of] the threefold location; in all Tantras it leads to success. How the possessor of mantras is able to execute ritual acts based upon the yogic ducts,

260. that I shall proclaim; hear Thou, O Fair-faced One. The Iḍā and the Piṅgalā are called the two Ducts;

261. along these the God regularly moves, and returns in due order. The Lord performs these actions pertaining to oneself[63].

262. That same Lord is active through the application of bījas and yogic ducts. This is called "Time",...

263. That which exists within the body has been told, O Goddess. A practiser who is aware of the due "season" and who has ascertained the "time" and the "real nature" can begin a ritual act.

(Further application of the secret doctrine)

264. One can perform the rites of pacification and acquisition, of dissension and eradication, of subjugation and attraction if one has the esoteric knowledge of Time.

265. Rites of good consequence one should perform during an auspicious time, those of evil consequence during inauspicious time[64]; a ritual act performed at the wrong time remains fruitless for the practiser.

266. Therefore one should perform one's ritual acts at the right time by all means.

One's own blood, yellow orpiment and vermillion,

267/ mixed up with powder of the *Kusumbha*, together with
268 ab curds, honey and clarified butter; the possessor of mantras should sacrifice these, using fuel-sticks of the red khadira, adding red sandal if he prefers so; and he will force [someone] into subjugation within a week.

268 cd Having made an image of salt, the clever man should speak the mantras over it for a hundred times,

269. and sacrifice [it in parts], beginning with the feet, dividing it into eight hundred parts, in due concentration, during the three crucial points of the day; he will reduce [the victim] to a state of unfailing subjugation.

270/ Having made an image of wax, one should smear it
271. with three kinds of spices, and on the image[65] the experienced man should closely pierce its feet, secret part, forehead and breasts with thorns of the *madana*, and then bury it in front of the Goddesses,

272. with its face downwards, its body smeared with *rājikā* and salt; [the victim's] name, surrounded by mantras[66] [written] with blood from one's left nostril,

273. he should write on the heart. Having kindled a fire above it, the clever man should sacrifice *rājikā* and salt into it for eight hundred times,

274 ab on the three crucial points of the day; after a week he will bring the threefold world under his power.

274 cd Clay which was kneaded by a potter's hands, and shaped into an image[67],

275. with this, the possessor of mantras should [act]; he should pierce it with thorns which are kept at his place (?) on its female or male secret parts, muttering eight hundred effective mantras (?),

276. he should wrap it up on a secret place (or: on its secret part), constantly pronouncing the mantra; after a week he will reduce a woman or a man to subjugation.

277. Having shaped a peg made of a human bone, of four fingers' length, he should draw a tree of soft wood on

[the image's] female parts and afterwards pierce [it] or the male member with the peg.[68]

278. The victim will be impotent; his semen will dry up without any doubt. When the peg is taken out, there will be release; no doubt about that.

279. A *madhūka* and a white lotus, yellow orpiment and a *nāgakeśa* flower; *tagara* powder and crushed cardamom, in equal portions, [constitute] an ointment;

280. having caused it to be ground by a virgin and having performed a sacrificial ceremony as described, one should during the oblations apply recitation for 1008 times.

281. In the eyes of all people he will appear as equal to the God of love on that account. [As such] he will be able to wander freely over the whole earth, no doubt about that.

282. Madder, and the *kunduru*, and the two kinds of turmeric one should grind together; after grinding as before one should smear one's secret part [with the mixture];

283 ab when the time for sexual intercourse has come, a husband will succeed in the subjection [of his wife][69].

283 cd The root of a "ram's eye" plant[70] prepared with milk of (and ?) a *kambalī*,—

284. the possessor of mantras should sacrifice these on a cremation ground during the night, using fuel sticks from a sappy tree[71]; with skulls one should cover one's body which one also clothes with a red garment;

285. this is a secure unguent; one will become like a thunderbolt, equal to an elephant hook[72]. One may consume or teach (?) anybody, having emerged from the elephant goad of Kāma (?).

286 ab A man comes under his power, or a woman even if she is proud of her loveliness.

286 cd With clay taken from an anthill one should have a bull made;

287. with a thread woven by a virgin one should perforate its nose; or with the stalk of a lotus; [the bull] is daubed with red sandal.

288. Having worshipped it with red flowers one may attract even the whole ocean; one might write a victim's name with one's own blood within (or: on) the bull's belly;

289 ab by putting it into a hole of a *śrīvṛkṣa* tree you will subjugate a victim.

289 cd With the same kind of clay, a possessor of mantras can always have a ram made,

290. and with a woollen (lit. "ram's") thread perforate its nose as before, being of pure intention. Having placed it in front of the Goddesses, one should cause its nose to move (?);

291. any desire which the practiser communicates [to the Goddesses], he will obtain.

These, O Goddess, are some excellent practices intimated by me to you.

292. Sacrifice [of a victim's name ?] within letters leads to the fulfilment of all desires. In this method, one can apply the location [of a name] in the interior of a *ma* for liquidation.

293. One might proceed in the same way, writing with yellow orpiment; [writing it] within a *sa* one will create dumbness; even a lord of speech will be dumbfounded by it.

294. One will always be able to attract—thus it is proclaimed in case of worship within a letter *ā*[73]; [attraction] of important men and beautiful women...

295. Worship contained within the elephant goad of wisdom (?) soon [has results] for worthy objects; for these which exceed imagination (?) or are fear-inspiring one should practise with the letter *sā*.

296. By sacrifice in the interior of the lettter *e*, the [practice] is conducive to wealth; within a letter *va*, it is applicable during a rite of subjugation.

297. It is certainly conducive to merit, wealth and release, and apt to increase health and energy, if the worship is done in the interior of the *haṃsa*.

298. If applied during a rite of destroying military forces, standing in the interior of the letter *bha*, it is certainly soon conducive to...

299. During liquidation it may be applied with a position at the end of the syllable *phaṭ*[74]; dissension is produced by a position within a syllable *ja*.

300. One will cause eradication of the enemy's family by a position at the end of *hūṃ phaṭ*; for objectives of small importance [one applies the position] within the syllable *ya*.

(Further particulars on Nyāsa and Bījas; the Ekākṣara)

301. I shall again speak on the assignment of syllables on the body which [causes it to be] unassailable, O Supreme Lady. Having assigned [the bījas of] the organs of sense on the five primary elements,

302. one should assign the three Tattvas on the body, practising breath control in the process. Nyāsa on the body should be done in the order described before (79f.).

303. Having covered with the Māyā, one should stabilize with the Elephant Goad[75]; the practiser, having represented the Womb Gesture afterwards, in due concentration

304. can pay honour [to the Deities] in his own body, mastering his mantras, applying the rites proclaimed in the ritual prescriptions.
Then he can perform all the practical ritual acts from which success will come without doubt.

305. He should execute the ritual in accordance with the prescriptions given in the Nayottara and other Tantras. Or [something else] : if one in the correct method performs recitation for a million times,

306. then the Goddesses with their Brother appear in front of the practiser and grant him a boon desired by him, [even] the abode which lies above the threefold world.

307. But this series of Five Bījas should be communicated to nobody; the Five Bījas are totally permeated by the unspecified Absolute which is at the end of the categories [of sound][76].

308. Having acted thus beforehand and knowing thus in accordance with the right method, the intelligent man should create (?) the bījas before starting a ritual act.

309. He who thus knows the method, even though he might be devoid of all good characteristics, even when he is soiled with mortal sins, will take part of the result of siddhi.

310. Even more supreme than that which is called "the unspecified at the end of the categories" is taught to be the Heart of the God and the Goddesses; the [Bija] of one syllable is even above that;

311. where the Goddesses with their Brother are located in their most abstract form. No mantra in the three worlds is more supreme than this.

312. It should be carefully kept secret, this essence of the Tantras which is difficult to obtain. It has also ever been kept secret by Me, the Omniscient.

313. Having taken My resolve to Thyself (?), and what has been proclaimed by the God, in the same way this has to be carefully kept secret also by Thee.

314. This is the secret wishing-gem, free from observances and preliminary rituals. By merely meditating on it and in due order correctly realizing it,

315. in the order of the sacrifice within the letters (?) described before (292f.), in the correct order—thus all desires are realized without doubt for the possessor of mantras.

316. Rites of pacification and acquisition, of dissension and of eradication, subjugation and attraction, as well as destruction, everything is realized for the practiser.

317. It has been communicated by Śukra, extracted like ghee from curds, after he had churned it up from the Sarvatobhadra and the Mahāsammohana (Tantras).

318. A guru after having tested a pupil who worships the guru, the gods and the Fire, should give this Tantra only to such a one, not to a heretic or a sceptic.

319. Those who have not undergone the ordination do not reach success even when they exist during hundreds of world periods; nor those who obtained their mantras by themselves, heretics, revilers of the Veda,

320. those who have fallen from their vows and who spoil

the Tantras; those who are intent upon harming their gurus or who disturb the essence of the Tantras.

321. These are told to be fallen from [the protection of] the Yoginīs and to be destroyers of dharma. This is the truth, O Great Goddess, honoured by gods and caunter-gods.

322. For this is the essence of this Tantra, it is established in the Mahānaya (Tantra; or: in the Great Doctrine), it is the command of the Lord, Śiva, the Supreme Self.

(The doctrine of the Ekākṣara)

The Goddess said :

323. O Great God, the excellent mystical nature of the Lute has been heard by me, the Tantra called Vīṇāśikhā, difficult to obtain even among the gods.

324. But that which is even more supreme than that which is called "the unspecified at the end of the categories", the Bīja of one syllable (Ekākṣara), the highest secret which grants enjoyment and release,

325. this has been kept secret by Thee, O God, although it is of great importance, O Great Lord. And this wisdom which originates in Śiva, obtained through unbearable asceticism,

326. be gracious [and communicate it], O Lord of the Gods, because siddhi is certainly present in it. Now that the terrible fourth world period has been reached, dangerous and full of sins,

327. be gracious, O Lord of Gods, [and communicate the method] how success can be obtained by men who are devoted to all kinds of Śaiva traditions,...[77]

328. Those people of weak mind whose intelligence is small, their minds baffled in many ways, do not reach the Tantra's meaning, even if it has been often heard.

329. Thus, O God, it has been told by Thee in former time, in Thy Guru manifestation; O Great Lord, communicate it also to Us in condensed form.

The Lord said :

330. Oh please, Thou of primordial nature, what questions

dost Thou ask again and again; what has been told by Me before, accept that; it has been well said.

The Goddess said :

331. I do not ask more; this one question is important; please disclose this single boon, a sign of grace concerning the Subtle Essence.

The Lord said :

332. Listen carefully, O Goddess, this is great and more subtle than the subtle; the practice excellent above all the Tantras, destined for the realization of every objective.

333. By mere meditation on this, siddhi is resting in one's hand; no exertion nor observances, nor asceticism, O Great Lady,

334. nor fire rituals nor worship [are needed]; by meditation it is told to procure success. Listen to the Ekākṣara, O Goddess, which is connected with the supreme essence.

335. (?[78]) Its body is the King of Tattvas (*ha*), standing upon the god of Fire (*ra*); the God is located within the Tuft, and the goddess of the Bindu is told to be Jayā.

336. The one who exists above that, O Goddess, is proclaimed to be the syllable *sau;* the god of the Tantu one should know to be the syllable *ma*, the deity of the Bindu.

337. Thus the God of the Tattvas is proclaimed to be fivefold. The leader of mantras which is known to exist in the twenty-fourth square (*ha*)

338. is called the King of Tattvas; the eighteenth (*ra*)[79] is below it; compressed by the vowel twentieth (*ī*) crowned by the Bindu.

339 ab Thus the Ekākṣara is told as a favour to Thee, O Fair-faced One.

339 cd/ The clever man should recite for 300,000 times the

340. King of the Tattvas, concave and standing upon the god of Fire, and again upon Viṣṇu...[80] He will be able to attract even trees, and wild animals, birds and reptiles;

341 ab needless to speak of human beings with respect to [this] method of attraction.

341 cd The eleventh (*ā*) combined with the King of Tattvas,

342. O Fair One, with its head divided by the Bindu—this one is said to constitute the Heart. The twenty-seventh (*u*) is told to be the Head; the thirtieth (*au*) is the Tuft.

343. The thirty-ninth, (*ai*), this element is known to be the Harness. Combined with the vowel sixteenth (*aḥ*), this (*ha*) is proclaimed to be the Missile.

344. As the Eye, it is communicated in combination with the twentieth syllable (*ī*). Thus the Ekākṣara with its six limbs is disclosed, O Goddess.

345. The Haṃsa[81] combined with the māyā, O Goddess, enclosed by the missile Nārāca, together with the Visarga (*aḥ*) and the word *naya* within the bīja; the *ū* and *ī* (?) create success for man.

346. *ī ha ra tra* create increase (?).
These are the Māyā and the stabilization by the Elephant Goad; the foremost (?) of the whole series of mantras.

347. In due order the possessor of mantras should apply these if he desires long [evity] for himself. Leaving all this aside, he can strive after the possession of mantras.

348. It should be done again and again, rendering... combined with the method of the groups of subjects (?) which has been explained by Me before.

349. This should be done in the following method by one who desires siddhi. one should meditate [on the Ekākṣara ?] as being like vermillion in colour in the case of an act of subjugation or attraction;

350. during an act of liquidation, its colour should be black; in the case of an act of dissension, its appearance is lovely[82]. During eradication, its colour should be [grey, and white for someone who strives after welfare;]

351. and one should always imagine it with a colour equal to a peacock's throat during immobilization; and bearing all colours is conducive to the realization of all desires.

352. [The following meditation] one should perform in the cadre of the sacrifice of all organs of sense, O Great Lady; one should in that case meditate on a hollow space above the corolla of the lotus of the heart;

353. a spark in the shape of the corolla, of the lustre of a fire without smoke; having no flame, in brilliance equal to ten million suns.

354. Above that is a subtle wavy string (*śikhā*), spotless and pure like crystal; it is regularly attended to by self-controlled yogins, it is indivisible and supreme.

355. Equal in form to a woollen thread, streaming upwards, unequalled; one should visualize the Goddess as residing within it, originating from the excellent secret place (above the heart-lotus?),

356. called as subtle as the hundredth part of the tip of a hair; residing comfortable in a lute-string. Thus a lord of yogins should constantly meditate on her as originating from the subtle secret place,

357. having beforehand performed the *nyāsa* on the outside of the body made complete[83].
Thus being aware of the division of colours, one can obtain success.

358 ab With one's words one will effectuate the acts of subjugation and attraction.

358 cd/
359 ab Having obtained this excellent bīja which is the whole essence of the Vīṇāśikhā as a second wishing-gem, you may act according to your wish.

359 cd/ This is the never-failing command of the Lord.

360. One should exert oneself in meditation upon her if one desires siddhi for oneself; [and also] sacrifice for oneself and for one's clients, yoga and the yoga of dissolution[84].

361. And the vows, the syllables and the bījas, connected with syllable after syllable, should be carefully kept secret by Thee, O Lady, without lapse.

362. This secret is disclosed to Thee out of love, O Intelligent One. The specialist of mantras, being aware of this, will reach communion with Śiva.

363 ab Thus he reaches the state of dissolution which is associated with this method.

(Additional prescriptions for mantras and fire sacrifice)

363 cd A practiser, his body rendered stainless by the said method,

364. should also render his mantra stainless and apply it to the maṇḍala of his heart. He should meditate on it as residing in the middle of the lunar orbit, being equal in lustre to jasmine or the moon.

365. With Water-of-life trickling...; the mantra, thus strengthened, will create success in every respect.

366. The intelligent man, having thus performed the strengthening of the mantra, within the Bindu (?), should, being a specialist of mantras, recite the mantras for 1008 times.

367. This is "rendering the mantra supreme", what is called the "strengthening". A mantra, having become identical with Śiva, may bring the whole world under its power.

368. One should recite [a mantra], with the syllable *hūṃ* added to it, enclosed by a solar orbit, and residing in the head; this is proclaimed to be "awakening".

369. One "burns" a mantra, O Goddess, when it does not fulfil its task, by placing it within a solar orbit, enclosed by fire.

370. Meditating upon it as being in the middle of a wavy string, one should repeat it a thousand times. A mantra, being treated thus, is apt to illuminate hidden powers.

371. [Resuming:] "burning" is to be done by fire; by the syllable *hūṃ* one performs awakening; illumination of mantras is [brought about] by specialists of the mantra tradition within the wavy string.

372. The sun brings about purification; strengthening is effectuated by the moon. A possessor of mantras, a knower of yoga, is able to identify his mantra with Śiva by placing it within the Bindu.

373. Being thus cleaned by mantra, a concentrated possessor of mantras should perform recitation [in the method of] illumination by the Śakti, combined with the moon and sun (which effectuate purification and strengthening).

374. When the Water-of-life is produced, the possessor of mantra, working with zeal and determination, is able to bring everything soon under his power, without any doubt.

375. The extent of the wondrous power of all mantras has been communicated by me.

376. This is its method, in due order; hereafter, I shall explain the method for recitation. When the time for a sacrifice has come, one should, with undistracted mind and concentratedly,

377. one's mind offered to the deity who resides in the corolla of one's heart-lotus, maintaining (?) the mystical dot of its wavy string (tuft, *śikhā*), [and] its mantra located in one's heart,

378. —this should be the method of the interior spaces of the syllables, without audible sounds being produced—; of unwavering mind, unperplexed, one's self residing above one's crown;

379. the possessor of mantras should parctise recitation without interruption, swiftly and quickly, as long as his mind does not show signs of exhaustion.

380. Without having obtained My mantra...success is soon obtained[85]. A wise man, having performed meditation, should offer it to nobody else (?).

381. The possessor of mantras may act with zeal [in another way]; hear it from Me in accordance with the facts. In the first [variety] it is called "the Wind-method", the second is called Fire;

382. the third is the [method] of Indra, and another one is that of Varuṇa.

A mantra preceded by the syllable *Oṃ* and provided at its end with the word *namas* "honour",

383. the kernel part, its bīja, being in the middle; one should sacrifice [with] it, in combination with ritual gestures. After a short period, welfare and [the result of] the rite, as well as the enjoyment of goods difficult to obtain,

384. all will be realized by [concentration of] the mind, [and] by the practices of bījas and gestures.

[A mantra] with the syllable *hūṃ* placed at its beginning and the word *namas* at its end,

385. will eradicate all evildoers, as well as counter-gods, demons and "seizers". For [a mantra] provided with the syllable *Oṃ* at the beginning and with the word *svāhā* at the end

386. the application during fire sacrifice will soon accomplish the effect desired.

A central part enclosed by the syllable *Oṃ* and illumined by the (fiery) syllable *ra*

387. will cause success according to his wish, if someone who needs love meditates on it in his mind. The possessor of mantras awakens [in this way] a sleeping [mantra] and will attain success quickly.

388. [A mantra with] the syllables *Oṃ* and *ra*, and the syllable *phaṭ* between them (?), and in the middle the central part, the [syllable *kṣa* which is] at the end of the groups, will accomplish any act as desired.

389. The syllable *hūṃ* at the beginning and the end, and the syllable *ha* at the beginning and in the middle—reciting [a mantra] thus, a possessor of mantras will awaken it, even when it lies asleep and unconscious.

390. The syllables *hūṃ*, *ra* and *phaṭ* at the beginning and in the middle—a possessor of mantras should recite [a mantra] thus in rage when it does not accomplish its task.

391. A possessor of mantras may recite a kernel syllable while enclosing it by the syllable *Oṃ* and adding the word *namas* to it; it will be supreme and a cause of success in every respect.

392. Acts of pacification and acquisition, applications in good and evil acts, and a quick result during the invocation of a deity will result from the practice of fire sacrifice accompanied by bījas.

393. One may sacrifice the seeds of fruits or grains or grasses, the sacrificial act is also traditionally done with pure milk.

394. Or one may sacrifice with honey mixed with ghee, or sesamum, O Intelligent One; if one utters the word *vaṣaṭ* [during a libation] it will accomplish all tasks.

395. One should apply the bīja and the accompanying gesture for all secret mantras.
This is a secret not to be disclosed, emitted from Śiva's mouth.

396. He who constantly meditates on it, pays worship and recites it in his mind, will obtain ample enjoyments and at the end reach the Lord's abode.

The end of the Vīṇāśikha, a Tantra of the Yāmala group, of [more than] three hundred and fifty ślokas.

NOTES TO THE TRANSLATION

1. This seems to be the meaning, although the instrumental ending —*saraiḥ* is incompatible with it. We expect a nominative in *-āḥ*. The scribe of B indeed changed *-aiḥ* into *-āḥ*.
2. A hint to the meaning of this esoteric expression is given in 355f.
3. *Śikhā*: a wavy string or line or a tuft that winds itself upwards, for instance a tuft of hair or the upper part of a flame in stylized form; it is possible that here a little-known and almost entirely lost group of Tantras known as Śikhās is also meant. Cf. T. Goudriaan and S. Gupta, *Hindu Tantric and Śākta Literature*, Wiesbaden 1981 (History of Indian Literature, II-2), p. 37.
4. The term *yāga* covers a succinct description of the *dīkṣā*, initiation, in the following stanzas.
5. *Saubhāgyakaraṇaṃ mahat* has been translated as if the reading were *mahāsaubhāgyakāraṇam*.
6. The Sisters are the female attendants of Tumburu; or, rather, the goddesses associated with the directions of the sky which surround him. See below, vs. 94f., and the Introduction, p. 35.
7. That is, the Sāvitrī in the variety of this particular school, not the famous Ṛgvedic stanza. The present Sāvitrī seems to consist of only one syllable, see vs. 135.
8. The word *sādhane* is difficult. An emendation to *sādhake* lies near at hand, but results in an odd contradiction to the plural *śiṣyāṇām*; but cf. *śiṣyam* in 21.—*Dāpayet* has been translated as if the reading were *dadyāt*.
9. Viz.: "in another text", or: "as will be explained further on in the work". See vs. 59f.
10. *Svaśiṣyāṃs* seems corrupt. The translation is based upon a nominative *svaśiṣyās*, which would however require a verb in the plural, *svapeyuḥ*, which is unexpressed.
11. *Tāḥ* requires a female object.

12. The text of A is unintelligible here. The translation is based upon an emendation which looks rather obvious, but which has a serious disadvantage: why should this easy combination of words, *ca tathā madhye*, have been corrupted?
13. It is not entirely clear if the god (and the goddesses, in the following lines) are symbolized only by their bījas or merely meditated upon, or if some sort of concrete representation is attempted. The translation is based upon the hypothesis that the deities are represented only by their bījas (besides being meditated upon in image form by the worshipper), but another explanation is not entirely out of the question.
14. The translation is based upon an emendation. Keeping the text in pāda 37b as it is involves unintelligible syntax.
15. The syntax is out of order. The translation reflects my own idea of what the author probably meant.
16. The purport of this probably corrupt half-śloka is not clear. *Jayāt,* a masculine ablative, must denote the direction of the goddess Jayā, i.e. the East. Here the candidates are made to enter into the maṇḍala, where they are expected to throw a flower on the figure; the spot where the flower falls would then establish the candidate's chosen deity. This aspect seems to have been left unexpressed in the text.
17. See below, vs. 129.
18. Viz. *ātma-*, *śiva-* and *vidyātattva* (see vs. 59f.).
19. The Elephant Goad is a manifestation of the god's powers of attraction and subjugation. See below, vs. 132, for this bīja.
20. See vs. 130.
21. The translation presupposes an emendation: *sarva* for *sarṣya*. Here again, the emendation runs counter to the principle of the *lectio difficilior*. Another possibility would be *sarpyasya* (= *sarpiṣo*), but this incorrect form is implausible immediately before the correct *sarpiṣo* in 43a.
22. Cf. Kulārṇava Tantra 14,6; and the beginning of Part III of H. Brunner's edition and translation of the Soma-

śambhupaddhati for an exhaustive treatment of the varieties of the dīkṣā.

23. See vs. 123f.
24. For the mudrās, see vs. 86f.
25. This translation implies a contamination of active and passive constructions in this sentence.
26 *-maṇḍale*, translated as *-maṇḍalam*; in the next line, *-liptas* is translated as *-lipte*.
27. The central bīja is therefore probably *kṣma*. For a representation of the arrangement of the letters in this prastāra see the Introduction, p. 32.
28. This interpretation of *vyastasamastakam* is little more than a guess and based upon the following remarks about the ordinal numbers of bījas.
29. Perhaps the bīja *saṃ* is meant, as has been pointed out in the Introduction, p. 34. The *sa* is located in the thirty-first square of the prastāra. The number 31 can be deduced from the codal term *binduyoni* (*bindu* = 1, because it is unique; *yoni* = 3, if we interpret *yoni* "womb" as *śakti*) (Śiva's three Śaktis are *Icchā* "Will", *Kriyā* "Activity" and *Jñāna* "Wisdom").
30. The stanza tries to give a short definition of the traditional stages of *prāṇāyāma*.
31. On this, see the Introduction, p. 34.
32. Perhaps the syllables *haṃ, saṃ, bhaṃ* and *jaṃ* of the four goddesses.
33. For these, see below, vs. 123f.
34. These are symbolized by their bījas, for which see 129f. For the Aṅkuśa, a Mudrā is given in 86f.
35. *Ahigara* = *ajagara* ?
36. Or: trident (*śūla* for *triśūla*).
37. This might refer to the form of a *mukhaliṅga* with faces on the four sides. See J. N. Banerjea, *The Development of Hindu Iconography*, Calculta 1956, p. 456, 461.
38. I am afraid the original text in 102a was *devasyābhimukhām* "he should meditate on Jayā as facing the God..."
39. Or: "the God Who resides in the central Supreme Bīja (the *kṣmaṃ*)".

40. Perhaps we should emend to *bhūrekhāyām* "on a line on the ground"? But what is the meaning then ? Is the god to be mentally worshipped on these places?—*pādapadmair* has been translated as if the text read *pādapadme*.
41. Or perhaps: "of human bones".
42. Perhaps = Nāgakeśara, the Mesua Roxburghii according to the dictionary.
43. *Prākṛtam* "on the ordinary level". The term "asceticism" perhaps refers to the type of yoga described below.
44. *Praṇayād* is probably corrupt.
45. Compare the Introduction, p. 37.
46. This half-śloka is unclear in two respects: the feminine of *sametā* and *nyastavyā* (should we read *-dharaṇī* instead of *dharaṇam* in 132(?)) and the term *-puñja-* in A (B reads this as *-yukta-*).
47. The following description applies to the internal god, but the text gives neuter forms. The textual situation has been left unchanged.
48. Or: "equal to the glowing sun" (*visphuliṅga* as an adjective).
49. More particulars on these "yogic ducts" which in the yogin's subtle body lead upwards from the lotus of the heart (or lower centres) to the Dvādaśānta above the head, can be found in the books which deal with Tantric yoga, for instance Avalon's *The Serpent Power*, or J. Varenne's *Yoga and the Hindu Tradition* (trsl. from the French by Derek Coltman), Chicago Univ. Press 1976, p. 161; the yogic process in the Tantric tradition in general is dealt with in the latter book on pp. 153-177.
50. This translation presupposes a strange intermingling of case-endings.
51. This is indeed strange. The Rājikā is given by the dictionary as a plant (Sinapsis Ramosa).
52. Or: "the enemy" (in the handwriting of MS. A, *śakra* and *śatru* are very similar).
53. The translation is a guess. The literal meaning of the peculiar Sanskrit phrase is: "the fourfold bija of the group of five deities" (feminine).
54. Or: "from her funeral pyre" (*tadudbhavaiḥ*)

55. The *vidyāvrata* ("observance of wisdom") is a practice or way of life described in some Tantras in which a yogin is constantly aware of the symbolic meaning of his attributes or aspects of his behaviour. It is only meant for those who have transcended the ritual level.

56. The word *tato* remains untranslated. Perhaps this line belongs to the preceding passage.

57. Or: "one's enemies", if *śakro* is again a wrong reading for *śatru*.

58. *Tat sthāpayitvā*, translated as if the text read *tūtthāpayitvā*.

59. A stylized representation of the sound of breaking or cracking, often applied in mantras of evil consequence and exorcism. The addition of sounds like *phaṭ*, *svāhā* or *namas* (next stanza) is in accordance with the general practice of the six *jātis*. See, for instance, T. Goudriaan, *Māyā Divine and Human*, Delhi 1978, pp. 72f.

60. The Dvādaśāṅgula or Dvādaśānta as a mystic residence of Śiva above the head is a doctrine generally adopted in yoga. Cf. note 49.—The number 21,600 is also well-known, see for instance G. Kaviraj in his ed. of the *Yoginīhṛdaya*, Varanasi 1963, p. VIII; *Tantrarāja Tantra* 27, 20f.; K.V. Zvelebil, *The Smile of Murugan*, Leiden 1973, p. 224.

61. The syntactical position of these words, put in the accusative, is unclear. The case endings are probably corrupt. Tatpuruṣa is generally known as one of the "Five Faces" of Śiva, a late Vedic tradition.

62. Or: "during the periods of progression and of retrogression". This is to be understood in terms of the yogic microcosm: the law of the sun's course is parallelled within the body by the varieties of the god's course through the Iḍā etc., as described presently.

63. The message imparted here remains in the dark. The Sanskrit is bad and perhaps corrupt. The grammatical role of *prayuktam* is in doubt. I have taken it to constitute a verbal phrase together with *kurute* in the meaning "turns into practice".—*Ātmavat-*, here thematized, usually means "mastering oneself".

64. That means, probably, when the internal God moves through the Iḍā resp. the Suṣumnā.

65. It is unclear why the word is put in the locative plural here. The pāda 270c is probably corrupt.
66. This is not in accordance with the grammatical structure of Sanskrit, but the context seems to require this translation. In the MSS., *vidarbhitām* is an adjective to "the image", which is said to be "surrounded by name-mantras". This looks absurd.
67. The only way out in line 274cd seems to be to take *-mṛdā* as a nominative, although *tenaiva* in 275a is not in favour of this solution—or does *tenaiva* mean "at that time" or the like?—Pāda 275d is also corrupt.
68. A strange result of literal translation. Perhaps the author meant that the peg may also be made of soft wood.
69. *Dāsam* = *dāsatvam*?
70. This is given as Cassia Thora in the dictionary. The term was probably glossed in the margin, in an earlier stage of textual transmission, as *eḍakākṣi*, after which the gloss was integrated in the text.
71. *tad-* in *tadudbhavaiḥ* has been misunderstood as referring to *kṣīra* (*vṛkṣa*).
72. *Syāṅkuśo-* = *syād aṅkuśo-*?
73. The feminine *pūjitā* might at first sight be corrupt for *pūjite*; but feminines recur in the next lines. The passage may be interpreted in this way that actually the deity's name (or the goddesses' names) should be written within a letter of the alphabet, not the victim's name.—I do not understand the last part of the stanza which seems to contain a corruption.
74. This means perhaps: within the hook of the sign for *ṭa*.
75. That is to say, one assigns also their respective bījas (cf. 110 and 130), which are thought to have the mentioned effect, to the body. The exact place is not specified.
76. This may be a way of denoting the *kṣa* which is at the end of the Devanāgarī alphabetical order and plays an important role in the sound symbolism of the school (cf. vs. 60f.).
77. Stanza 327d is unclear and must be corrupt.
78. The code given in 335f. remains unclear. See also the paraphrase in the Introduction. Also the whole following passage is full of problems.

79. Literally: "the nineteenth" (the *ta*) which is impossible in the context.
80. *Dīptena* is unclear. The resulting mantra might be *hryūṃ*.
81. Stanzas 345-349 are very difficult. The Haṃsa is probably formed by the syllables *haṃ saḥ*; the Māyā was explained as *īḥ* in 131, the Missile as *kṣmaḥ* (or *maḥ*) in 129. Pāda 345c contains a gloss (presumably the word *bījāntastham*) which has been incorporated in the text.
82. The Balinese version which is available for 349cd-351ab here has the preferable *śyāma* "dark, dark green" instead of *vāma* "lovely".
83. I suppose that there is a reference, although in very odd language, to the *sakalīkaraṇa* "effectuating a complete, (divine) body" with the help of Nyāsa.
84. The meaning of the words *saṃyoga* and *laya* is unclear in this context. I take *saṃyoga* as a *metri causa* extension of *yoga*, and *laya* as equal to *layayoga*, a term for raising the Kuṇḍalinī.
85. This line must be corrupt in some way.

INDEX OF HALF-ŚLOKAS (ODD PĀDAS)

INDEX OF IMPORTANT SANSKRIT WORDS

This list is not complete. It contains a number of words from the VŚT which in our view may be of importance for the history of religion and magic. The numbers refer to stanzas.

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